

# JUNIOR ARTS AND ACTIVITIES

THE MAGAZINE  
FOR THE  
ELEMENTARY  
TEACHER OF  
TODAY

•  
CREATIVE  
ACTIVITY MATERIAL  
AND IDEAS FOR  
CLASSWORK



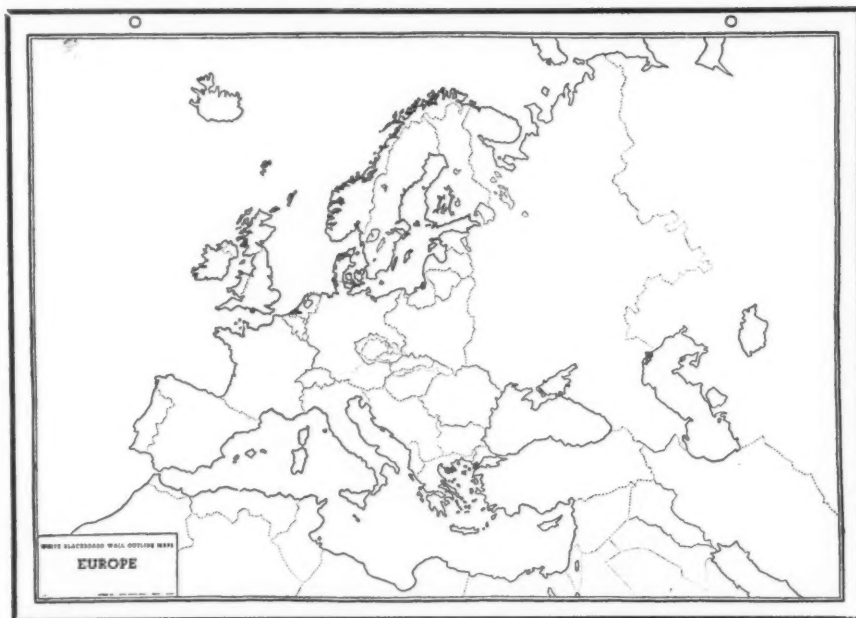
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## JUNIOR ARTS AND ACTIVITIES

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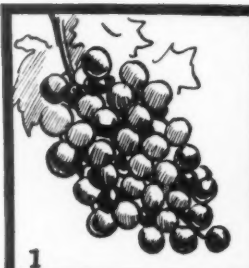
# SEPTEMBER BOOKLET OF THOUGHTS

Draw the picture on the board by which the quotation is identified. Each drawing and verse is given a number and the child copies the drawing and prints the verse beneath it on a separate sheet of paper. At the end of the month, the sheets are bound together and the cover given an appropriate and original design.

1.

September days are here  
with summer's best of  
weather,  
And autumn's best of cheer.

H. H. Jackson



1



2



3

12.

But on the hills the golden-  
rod and the aster in the  
wood,  
And the yellow sunflower  
by the brook, in autumn  
beauty stood.

Bryant

2.

O sweet September, thy  
first breezes bring the  
dry leaf's rustle.

Arnold



4



5



6

11.

Making in good soothe,  
Like the fringed gentian,  
A late autumn spring.

Lowell

3.

Season of mist and mellow  
fruitfulness.

Keats



7



8



9

10.

We have ploughed, we have  
sowed  
We have reaped, we have  
mowed,  
We have brought home  
every load.

Horne

4.

The pollen-dusted bees  
Search for the honey-les  
That linger in the last  
flowers of September.

Arnold



10



11



12

9.

The peasants urge their  
harvest ply the fork.

Cowper

5.

The harvest moon at rising  
was of such and such a  
red.

Ruskin

6.

The wind 'tis true, was  
somewhat high, but that  
was nothing new,  
No more than usual equi-  
noxes blew.

Dryden

7.

Where the blackbird sings  
the latest,

Where the hawthorne  
blooms the sweetest.

Hogg

8.

Not yet the hawthorne bore  
her berries red,

With which the fieldfare,  
wintry guest, is fed.

Cowper



# JUNIOR ARTS AND ACTIVITIES

740 RUSH STREET CHICAGO, ILLINOIS

**EARL J. JONES**

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VOLUME 6

NUMBER 1

**SEPTEMBER, 1939**

## CONTENTS

	Page
Cover, The Apple Harvest	2
September Booklet of Thoughts	4
Editorial	5
Cyrus McCormick	6
"Housing," A Complete Unit of Work by <i>Yvonne Altman</i>	8
Plans	9
Furniture and Designs	10
Exterior Decoration	11
America's First Homes	12
Homes, illustrations	13
Powder and Paint	14
The Art Envelope by <i>Harold R. Rice</i>	15
Illustrations	15
Indian Scrap Book Cover	16
Your Bookshelf	17
Traffic Light, Safety Project	18
The Grain Harvest	19
Grain Map	20
Early Reaping	21
Modern Reaping	22
"Rain for the Corn," Indian Harvest Fiesta	23
Illustrations	24, 25
Little Black Sambo by <i>Marion R. Crawford</i>	26
Trees, Design	27
Design on Cellophane	28
Trails	29
Illustrations	30
Hall of Fame by <i>Isabelle Anthony</i>	31
Signers of the Constitution	32
Seatwork	33
Spelling-Calendar	34
Crepe Paper Craft by <i>Elsa E. Vogt</i>	38
Teacher's Corner	39
Book Marks	40
September Color Chart	



## JUNIOR ARTS AND ACTIVITIES

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CHICAGO, ILLINOIS

JUNIOR ARTS AND ACTIVITIES, published monthly except July and August. Mailed the middle of the month preceding date thereon, to reach subscribers in time to make plans for the coming month's work.

Subscription Price — \$2.00.

Canadian postage 25c.

Foreign Postage 50c.

Copyright, 1939, by Earl J. Jones

Printed in U. S. A.

# FORECAST . . .

This September there will be approximately twenty three million American boys and girls entering the elementary grades when school opens. Millions of mothers and fathers will hope that the lack of proper schooling will never stand in the way of their children.

The parents look to you, the teacher, to guide their children, to give them every opportunity to learn, to lay the foundation for their future success. It's a big order for any teacher. Therefore every teacher must be alert and seek every possible assistance that give her the correct helps to enable her to prepare original and creative plans for her pupils.

Without a question, an educational magazine is a valuable asset and a definite help to a teacher. If it is a question of cost, we say, can you afford to be without the magazine?

Every teacher knows that if she is going to obtain happy results from her efforts, she must have some originality in her work. Through her plans and the materials she uses, she must seek to develop the creative instinct of her pupils. All modern courses of study call for creative activity.

In the past we have refrained from giving a definite advanced outline or forecast as to what you may expect to find in future issues of JUNIOR ARTS AND ACTIVITIES magazine. There is a reason, a very definite reason. The JUNIOR ARTS AND ACTIVITIES magazine came into the field, only two and one-half years ago, with a definite aim.

The tremendous growth in this short time proves we are accomplishing our purpose.

Our aim is not to supply plans and material for teacher and pupil to copy, but to give research data, suggestions and ideas, plus project material that will develop the creative instinct and help the teacher to create new interests in the minds of the children. JUNIOR ARTS AND ACTIVITIES work enables the teacher to bring to her work newer methods of approach and greater originality.

If you were to compare one of the first issues of JUNIOR ARTS AND ACTIVITIES with the June issue, you would readily note the marked improvement in it's contents. We have made many changes, not only in improving the quality of the work but in the material itself. We have only scratched the surface. It is our plan that within this next year we will make other changes that will increase the value and helpfulness of the magazine. Therefore we hesitate to make any definite outline for the coming year.

We appreciate the responsibility that rests on the shoulders of every teacher and JUNIOR ARTS AND ACTIVITIES is constantly striving to be of more help, to be an inspiration to every teacher. We can succeed only by being helpful to one another. The only way we can repay the thousands of teachers who helped us by subscribing in the past, will be to go forward and make every page of this magazine indispensable. — That is our aim.

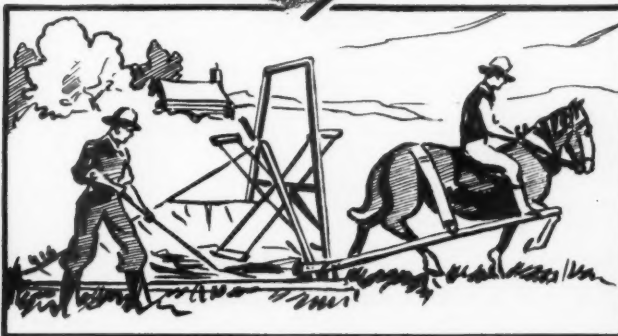
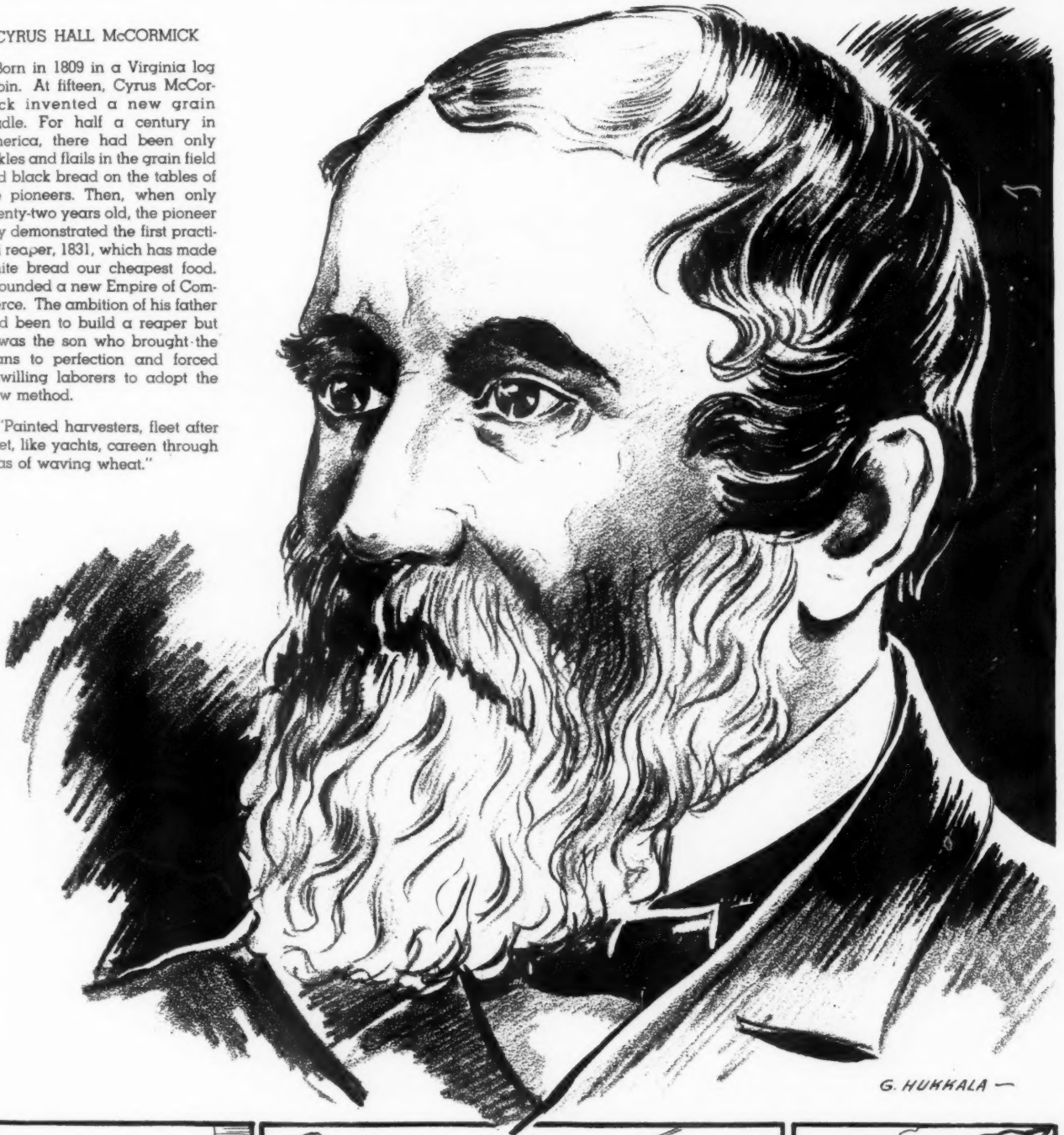
—Editor

# CYRUS HALL M<sup>c</sup>CORMICK

## CYRUS HALL McCORMICK

Born in 1809 in a Virginia log cabin. At fifteen, Cyrus McCormick invented a new grain cradle. For half a century in America, there had been only sickles and flails in the grain field and black bread on the tables of the pioneers. Then, when only twenty-two years old, the pioneer boy demonstrated the first practical reaper, 1831, which has made white bread our cheapest food. It founded a new Empire of Commerce. The ambition of his father had been to build a reaper but it was the son who brought the plans to perfection and forced unwilling laborers to adopt the new method.

"Painted harvesters, fleet after fleet, like yachts, careen through seas of waving wheat."





# THE HOUSE THE CLASS BUILT

*The natural human urge to build a home possesses most of us at an early age*

One reads so much about the housing program of this administration. Have you ever thought about carrying it into your classroom? You can do this and let the W. P. A. craft shop in your community do this work.

It is rather an easy undertaking if you will apply the suggestions worked out in the Read School in Oshkosh, Wis.

If your classroom is small, do not let that discourage the idea of a playhouse. Because ours is an ordinary sized room and we built our playhouse without any difficulties.

First, select a corner, with a window if possible, in your room where you might have a playhouse. Perhaps by a little planning the play corner can be transformed into a modern playhouse.

If you will study the photograph of our playhouse, you will notice that two and one-half sides of the walls are already made. You could substitute the piano for the desk; or if you do not have a corner you could use the piano as one wall, the desk as another, and the wall of your room as the third. Better still another wall could be built instead of using the piano or desk.

See diagram below for our floor plan. We extended the floor plan out as far as possible without interfering with the classroom door. If this is not the right size for your corner take a yard stick and mark on the floor where you would like your walls to stand.

When you have the floor plan, get busy on the walls. Our walls are 4 ft. 6 in. high. This height was decided upon so that no child was tall enough to look over the walls. The windows were measured 5½ in. from the top of the wall. 14 in. wide and 14 in. in length. This made the windows just right for the children to look out. The window in the door is 13 in. square and 4 in. from the top of wall.

The walls were made of Chippewa wall board. They were painted alabaster, (Devoe 920) (Devoe 926) window trim, bitter sweet.

Whenever possible, have real things instead of imitations for without training in appreciations of beauty in daily living, the educational program is incomplete and unsatisfactory.

Plant seeds for flowers in the window boxes. Growing plants are useful for study besides being attractive and add to a knowledge of refinement in decoration.

Have tin boxes made to set inside of window boxes. When you tear down the playhouse, the tin boxes may be removed and placed on your window sills. Paint the window boxes pea green. (Devoe 921)

by

YVONNE ALTMAN—DIRECTOR  
VERNA ROTHENBACK—ASSISTANT



Sprouting flowers take time to grow so artificial flowers bordering a cobblestone path or one made of imitation brick, can lead to the door. The flowers that bloom along the roadside at this season, or those that bloom in the garden, can be pictured here as the children hear the myth of Goldenrod and Aster (in Approved Selections, compiled by M. Hix) or act out in rhythms the story of Mistress Mary's Garden.

All the walls are hinged together. This makes it convenient to move the walls in any position and if you wish, you can fold them together into one complete unit ready to wrap and put away when you have finished the project.

The inside walls are papered. Have all the children create wall paper designs. Allow the children to make a selection of one of the patterns they like best. The pattern should be kept small so the wall paper will be in keeping with the miniature things in the house.

For the wall paper, get wrapping paper from your grocery store, the kind

he has on a roll for wrapping groceries.

The pattern may be applied by using a stencil. So much depends on the design selected. It may be a combination of stencil and freehand work. See suggestions on following pages. Perky white organdy curtains trimmed with the stenciled pattern on the kitchen furniture will offset cream bordered windows.

Our furniture was changed in appearance from a dingy green and dull dark brown to a creamy light offset in either bittersweet or pea green. Plans were drawn out on 9x12 manilla paper for each piece of furniture; the W. P. A. craft shop carrying out the plans to the last detail. The modern sink was the only piece of furniture they built, the other furniture was just repainted. Alabaster trimmed in bittersweet was chosen for the kitchen furniture consisting of a table and four chairs, a cabinet, a sink, an ironing board, an iron, and wash tub.

The children will model dishes and utensils. They should discuss the need of a kitchen, bedroom, dining room and living room. Here again you may have the children create different design to stencil on the furniture. Designs similar to those found on page 27 may be suggested to the children.

Stencils used on kitchen furniture painted bittersweet.

The bedroom furniture consisting of a doll bed, a doll baby bed, baby buggy, cedar chest, a table, a rocking chair, and a table lamp was painted alabaster trimmed with pea green. A frisky lamb was stenciled on the bed, chest, and table.

Burlap rugs with crayoned designs were made, although small squares woven by the children and sewed together will excite profitable interest in handicrafts. (for weaving a rug see Jr. Arts & Act. March '39 page 26)

Pictures should be painted to hang on the walls.

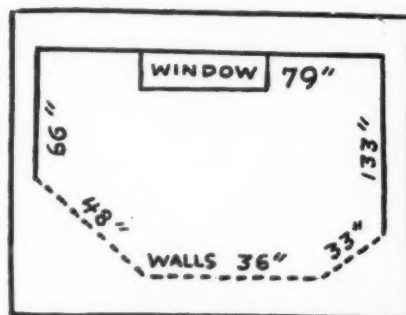
Make a clock in order to learn how to tell time.

Hang a health schedule or chart on the wall.

Stencil the curtains with lambs in green to correspond with those stenciled on the bed room furniture. Use green construction paper lambs if the children wish to do the work themselves, pinning on the best made by the class.

Some children will be able to use other materials in place of construction paper, such as felt or pieces of cloth. They may be cut and sewed on to the curtains as part of the sewing lesson.

You may not have a craft shop avail-





able for your use, but you can get older students to do the work, or you can supervise and let the children remodel their own playhouse.

A playhouse or corner has a definite value. The most important thing is that it teaches the children to play together in such a manner that they learn to give and take. They learn how to keep house, set the table, and acquire good table manners. They realize the work mother has to do.

This playhouse corner will add cheer and happiness to the room. Timid children who have never had the desire to play in the corner will beg for the opportunity. Because of its size not more than four children are allowed in it at one time. The children will take so much pride in it that anyone with dirty hands or feet cannot play in it. On rainy days some member will be sure to inspect the shoes of the children who are chosen to play. Children from other rooms will like to come in and inspect it, forming comradeships cemented by the common bonds of interest and the pride of ownership.

It is certain to result in the personal acquaintance of parents and teacher for parents will be invited to visit when some dramatization takes place.

Because of this the children will keep it neat and clean and always attractive.

This is an excellent way, also to train the child to take his place in society, a task often turned over to the teacher and becoming a responsibility of prime importance. Through play, the child acquires those habits which will eventu-

ally form character. Gradually, the playhouse activities become integrated with the educational subjects of the school program. Much of the instruction in primary grades grows out of constructive activity and the playhouse becomes the basis for dramatic play, reading lessons, and drill in new words.

The socialized program of the modern school allows the child to think out and present his own ideas and activities when possible. It has been found that very simple building material can be manipulated by primary children. Though the house they build themselves will not have the artistic appearance of the pictured playhouse, one can be made of inexpensive lath and wrapping paper, or tag board. Mark out a floor plan with chalk and outline with a wood foundation. Attach a lath frame covered with the heavy paper. Tie the corners securely together with strong cord. Sticks from old window shades will do to outline windows filled in with plain cellophane for glass. Cut paper numbers for the house number above the door. A weather vane on top will aid in teaching directions as shown by the wind, weather observations being a necessary feature of the primary curriculum. (Read story of "Little Half-Chick")

Cupboards and fireplace may be fashioned from boxes, and a chair formed by knocking out one end of an orange crate. Four legs nailed to the inside corners of a large box makes a table; or a small drum table can be made from a cheese box on legs. Sand with No. 0 sandpaper and enamel.

Boys can make the furniture; the girls will weave pieces for a rug and sew curtains, bed and table linens. (see JUNIOR ARTS AND ACTIVITIES May '39)

If lack of space does not permit the building of a real playhouse, make a cardboard house for dolls in order to link home and school activities. These lessons must be brought close to the child's life and everyone included in the plans. Even the most timid should take part in conversations concerning what fathers and mothers do, their own small services, such as dusting, bringing wood or running errands, and when to say "Thank You" or "If You Please."

Children should be surrounded by beautiful things and should be happy. Help spread sunshine into their lives by having a rehousing program in your classroom.

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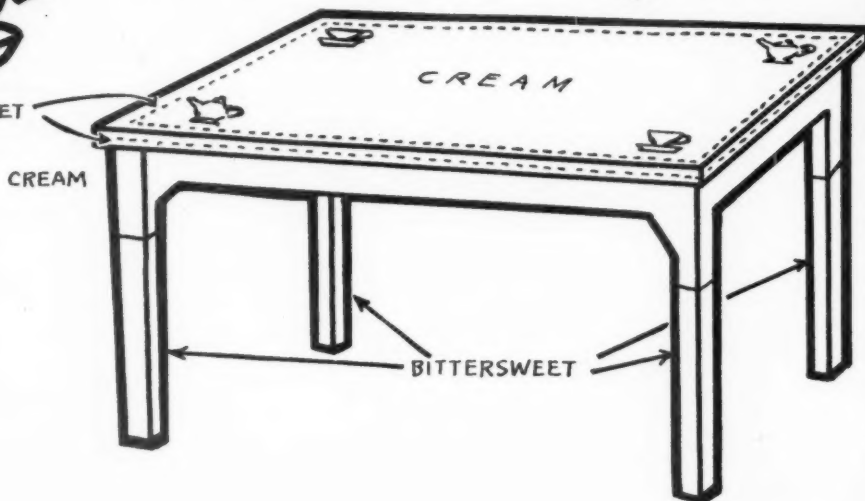
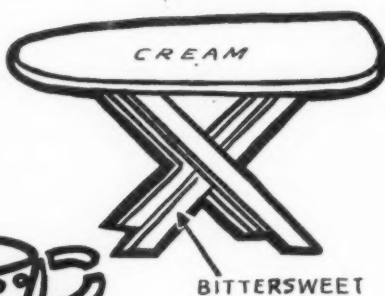
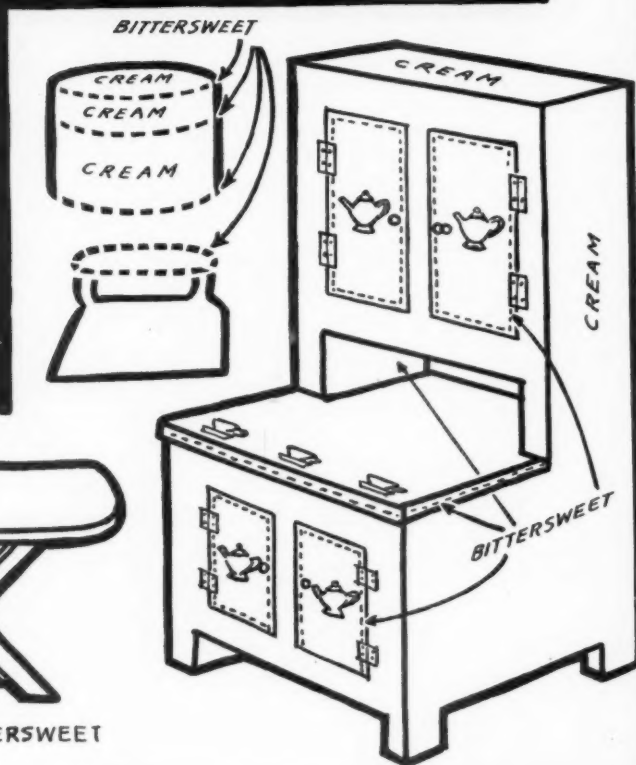
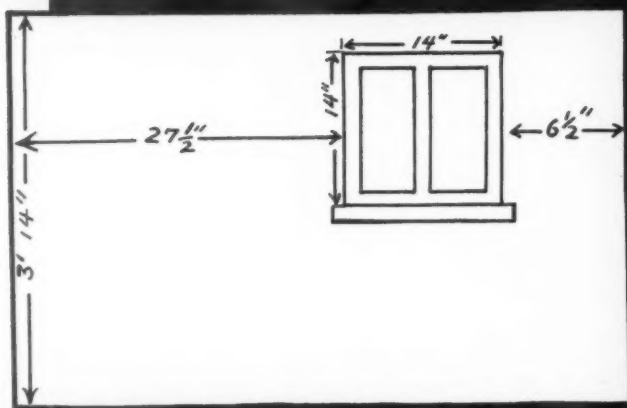
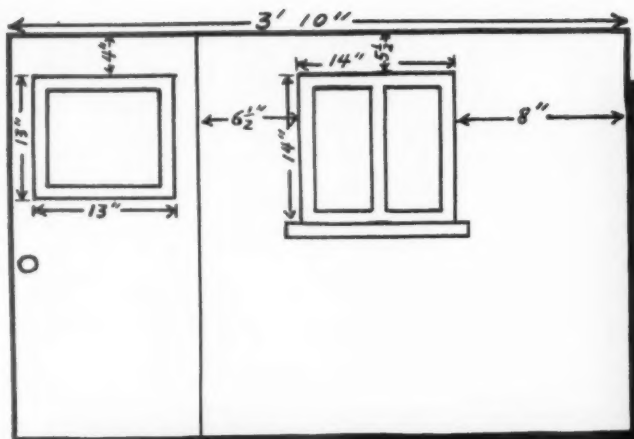
Besides play, children love stories and rhymes related to their studies. There are none better than Mother Goose melodies such as "The Houses that Jack Built."

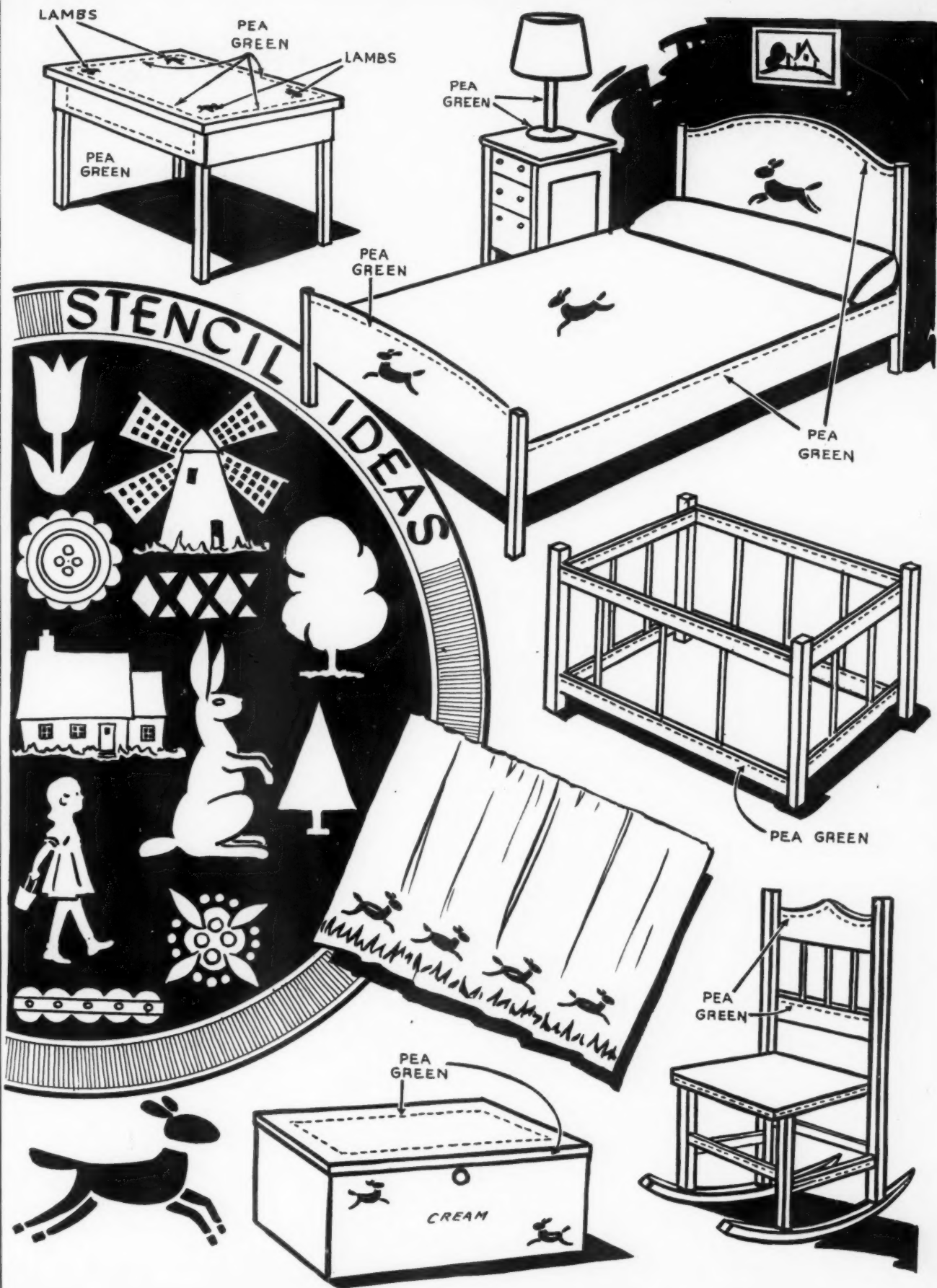
#### IMITATIVE PLAY:

Build an imaginary house, saw, nail, scoop up mortar with trowel and place on wall. Pick up bricks and build. (see page 81; In Games, Dances and Activities, Bartlett-Noble and Noble.)

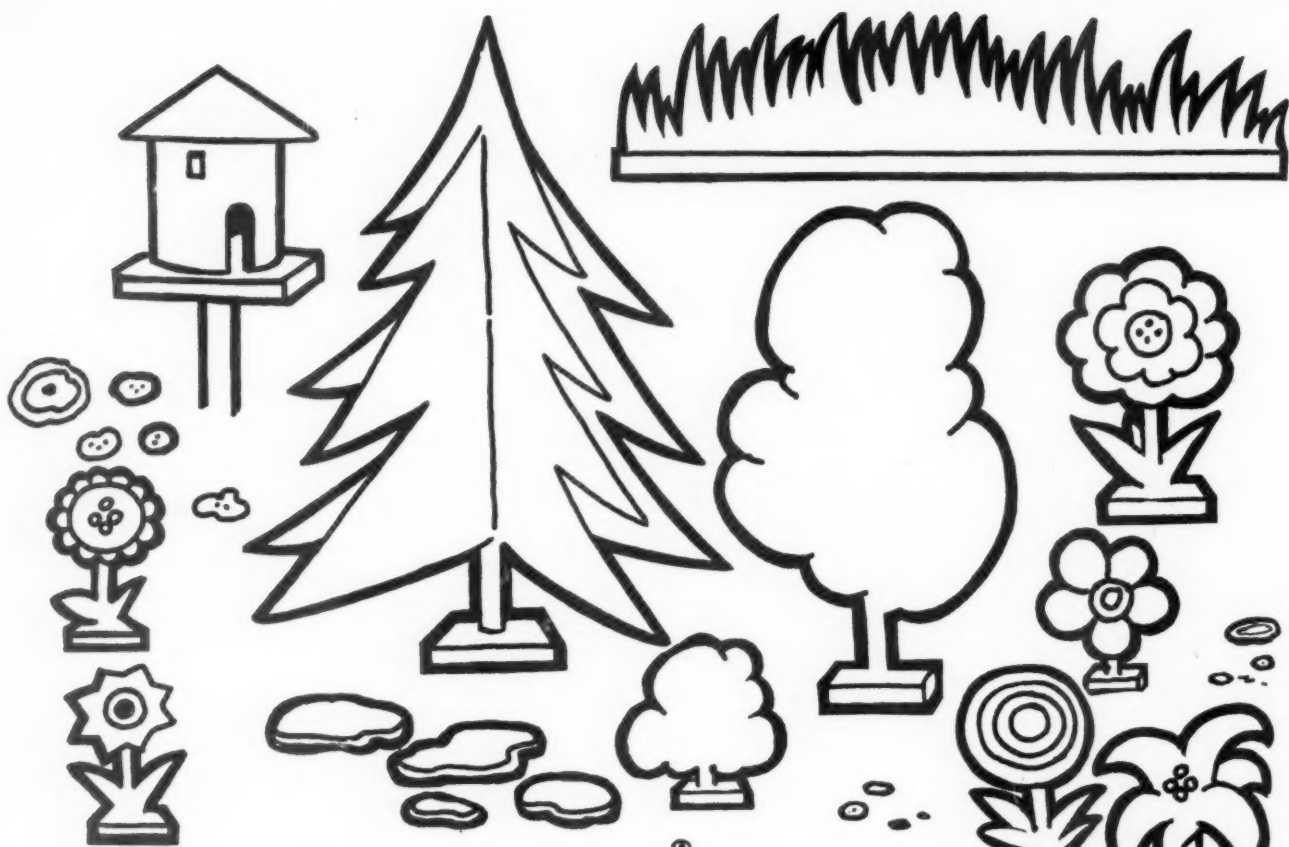
"Dashing away with a Smoothing Iron" in Dramatized Ballads by White and Tobitt; Dutton. "Robinson Crusoe", Folk and Art Songs, Book I Birchard. (The story of Robinson Crusoe is useful in a building unit.)













## AMERICA'S FIRST HOMES

In the organized work of the intermediate grades, which calls for the understanding of the world in which the child lives, the importance of purposeful activity must be kept in mind. Through creative expression, this understanding is best acquired. The technique involved in developing this unit on homes is to make the expansion of our country real to the children by means of maps, models of houses, scrapbooks, or murals. The language arts, arithmetic used in measuring, and reading, as well as geography, become an integral part of the study. The discovery of America, its settlement, and the Westward Movement on to the Pacific, across many trails, are experiences relived.

The story told by houses is better than that found in books. History, geography, climate, and the kinds of people who live in them are indicated by buildings.

The houses in our nation have been created while our history was in the making and certain traditional types have been established. This country has welcomed people from many nations and their homes usually reflect certain characteristics which mark the architecture of their native land. It has been necessary to adapt the building to the climate; a Spanish type house is not appropriate in New England's cold. Stucco walls give beautiful shadows in sunlight, so are best in sunny climates. The houses of the first Spanish grantees who came to America were built of adobe, as were the houses of the Indians in the pueblos, and they had balconies overlooking a patio.

The settlements north of Mexico, in Arizona and New Mexico, were mostly missions designed by Spanish priests. Built around a patio they contained a chapel, house for the fathers, a kitchen and servant quarters. Red tiles soon replaced the first thatched roofs, and tiles covered the floors. Schoolrooms, shops, mills, and corrals for livestock were added as the Mission grew. Groups of adobe homes of the overlord Spanish dons and of the Indians surrounded the orchards and vineyards of the Missions. As there was little rain the outside walls were of the mud plaster but were white-washed occasionally to protect them from the sun.

The various rooms were entered from the veranda on the three sides of the patio and the upper rooms by an outside staircase to the balcony. When skippers from New England came with their products, traded for hides and tallow, and settled in this warmer climate, they built their homes the way they were on the Atlantic coast and outside stairways gradually disappeared.

When the Spanish took Louisiana from the French and France took Canada at the end of the French and Indian War, New Orleans remained French. Founded by a Canadian, Bienville, (Quebec is French, the buildings like those in Normandy), New Orleans used the projecting eaves and wooden shutters which protect the Canadians from cold; but they also had patios. The old houses can still be seen in the "Vieux Carre" (Old Quarter). The family lived over a store or in a wing over the courtyard.

The houses in the Delaware Valley were log cabins of "good strong hickory two stories high." The Swedish people first settled where Wilmington now stands (Fort Christiana) but soon spread as far as Philadelphia and controlled the Delaware. There were forests in old Sweden and they knew how to build with logs. In Jamestown a framework of stakes covered with sheets of barks, with one side open, was the pioneer dwelling in the South for a long time, Lincoln having lived in one before the family moved farther north where log cabins prevailed. Soon a style of log cabin was developed in America unlike anything in the Old World and it continued to be the pioneer dwelling in both North and South until after the Civil War.

The Germans settled in Georgia, North Carolina, and Pennsylvania. They had stone houses with wooden shutters, and being much interested in education, built many schoolhouses.

Forts were built by the Dutch, Swedes, French and English and the blockhouse type followed the westward movement. The most important people of the colony lived in the garrison house. This house had no chimney so there was no provision for heating or cooking and the horses and cattle were quartered on the first floor. The doors could be moved for defense like the portcullis of the Middle Ages, during an Indian attack women and children took refuge in the attic.

There was a fireplace at the end of the one-roomed home of the first colonists and as the family increased another room was added above the first, the same fireplace serving for both; a larger house called for two more rooms on each floor, the single chimney serving all four rooms on each floor. Sometimes a lean-to was added to the four roomed house by having the rear roof come down as in the John Howard Payne Home, and extra rooms were built under it.

The southern planters had a hall from the front to the rear of their house, so built the chimneys on either side of the house. The old fireplaces were the kitchens and held brick ovens for beans or bread, and Dutch ovens for cooking the food faster. The New England houses had an overhanging

upper story, an idea brought from England, and were usually of unpainted pine. They had high pitched roofs and gabled ends, as the House of Seven Gables in Salem, Massachusetts.

The highest buildings in the settlement were in New Amsterdam. Holland had no forests so the Dutch had not used wood in building, but stone and brick. So when ships from Europe came for furs, lumber, and salt fish, they brought bricks for ballast. One of the first things done, was to start a quarry from which stone was taken to build the West Indian Company's storehouse with its thatched roof. Peter Stuyvesant's house had a square stone chimney, Dutch Tiles, and diamond paned windows. Old prints show "crow-step" gables; chimney-sweepers were given these steps to the chimney and were called "crows" because they were black with soot.

Bricks were first made in Virginia; the Dutch imported them and the Philadelphia houses were of brick. William Penn had sent to Europe for masons and bricklayers.

### Things to do—

Promote group work so the characteristics of a good citizen are developed. Children should learn to cooperate through cooperation, just as they learn to do by doing. Respect for other people's ideas and the sharing of purposes is the ideal of a democracy. Divide the class into committees to find material for making different types of houses. Fill in an outline map to show homes built to suit the climate, either small ones for booklets or a large pictorial map made with a still film slide. Maps are indispensable in the teaching of social science and pictorial maps with miniature pictures of houses are far more interesting than mere dots and symbols. A big roll of wrapping paper is economical. Keep it on a convenient table or shelf, secured so it can be cut efficiently for making the map.

Miniature houses might form a culminating exhibit. Divide the class into as many groups as there are houses to be made. Select materials. Make adobe bricks; wallboard may be covered with wrapping paper and painted to look like boards, bricks, or stone. Tiles can be fashioned of cardboard painted with red calcimine and dried over curved boxes; or corrugated cardboard can be painted with red. Make a tile floor for a miniature sun porch. Stipple the walls with stucco and make bright colored porch furniture.

*Pictures:* "Homes of Famous Men and Women", Brown & Co., 38 Lovett St., Beverly, Mass.; "Famous Colonial Homes", New Method Bindery, Jacksonville, Ill.

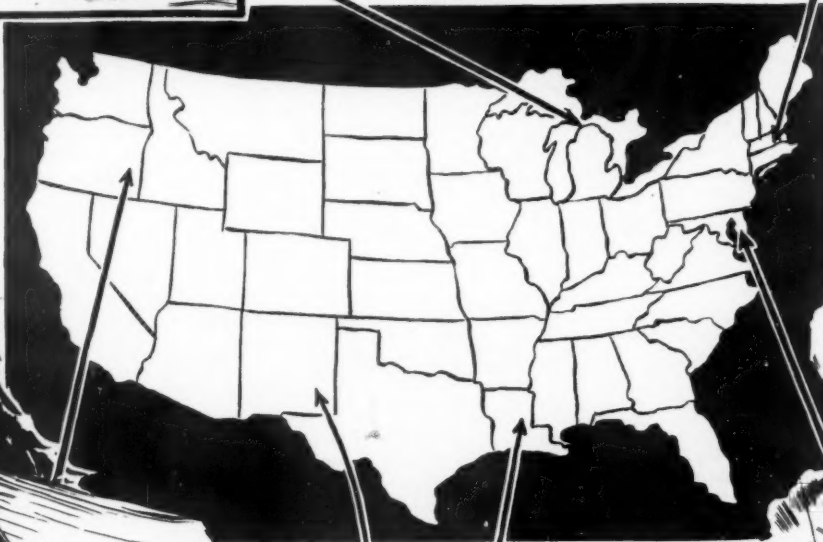
*References:* All the Ways of Building Lamprey, Macmillan; Houses in America Robinson & Robinson, Viking Press.



GARRISON HOUSE  
(OLD FT. MACKINAC)  
(MICHIGAN)



HOUSE OF SEVEN GABLES  
(MASSACHUSETTES)



LOG CABIN  
(NORTHWEST)



OLD SWEDISH-  
FINNISH LOG  
CABIN  
(DELAWARE  
VALLEY)



OLDEST HOUSE  
(NEW MEXICO)



RESIDENCE OF FIRST  
SPANISH GOVERNOR (MISSISSIPPI)

# POWDER and PAINT

Children like to use different material in the expression of their experiences. Variety will often catch the attention of the indifferent child. The joy of discovery is worth fostering, and as freedom of the imagination is more important in the beginning of art than technique which develops gradually, the use of inexpensive media should be encouraged. Cheaper and more satisfactory for carving than soap or wood, is plaster of Paris.

Mix two parts of the plaster with water and pour into waxed paper cups. When hardened the paper can be pulled away and the resulting piece of smooth plaster can be easily carved.

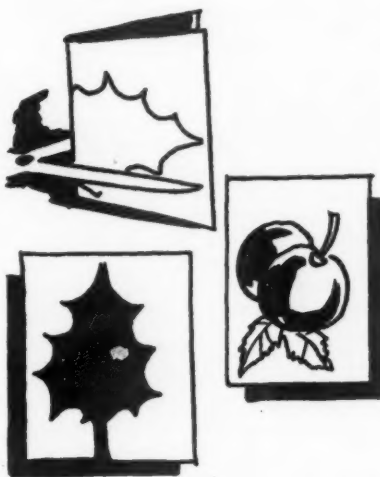
Fruits and vegetables for a store or to use on the playhouse table are things to make. If the mixture is poured into small pie pans greased with vaseline and a ring placed in the top for hanging, they make nice wall decorations.



The hardened cake when slipped out makes a plaque on which silhouettes can be pasted. Dishes for the playhouse can also be carved from the plaster.

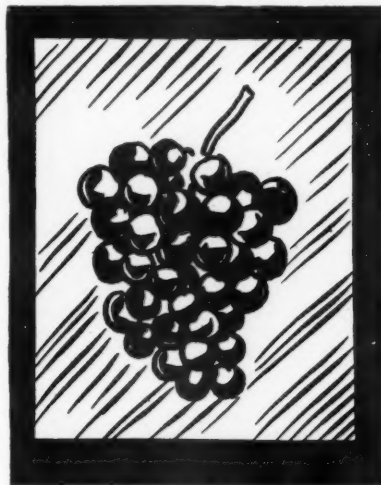
Cornstarch mixed with hot water to which paint has been added, when spread smoothly on white drawing paper makes decorative paper for books, envelopes, programs and invitations. Dab with a cloth, then mark with a comb, cardboard cut with notches, or a rosette of paper, to leave a pattern. When dry this leaves a two-toned design. This will be found helpful in designing wall-paper. To make a rosette stencil, fold a square of heavy paper several times and cut designs in the folded pieces as in making snowflakes. (See Junior Arts and Activities, Dec., 1937.)

These stencils can be used for a blackboard frieze when tapped with an eraser dipped in powdered chalk. Go over



the sifted chalk lines in places to give the design strength and contrast.

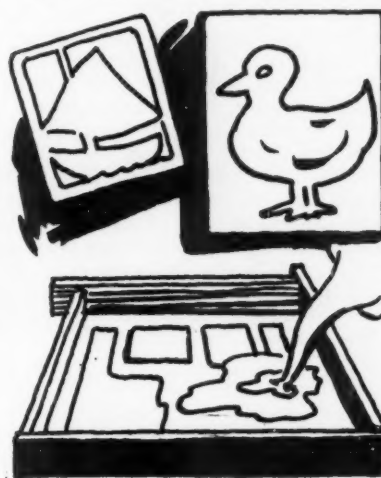
For painting on glass, the powder mixture formed by mixing Bon Ami with water to the consistency of cream, may be used for sketching the design.



Go over the white lines with black tempera paint and fill in between the black borders with the powder mixture to which the desired color has been added. Pieces of colored chalk can be ground to add to the white, or add tempera paint.

A tea tile with simple carving in a low relief can be made of plaster. To one quart of water add two and a half pounds plaster of Paris. Make a shallow wooden box the desired size and shellac and oil. Pour in the plaster and give the box a gentle shake to settle the plaster evenly. When set, tear away the wooden frame and scrape into proper shape. After it is carved the tile can be painted. Green or blue ink

added to the mixed cement makes a pleasing background for a painted design, or red-brown paint added to the



water mixed with the plaster, gives the semblance of terra-cotta.

In building a miniature model house realistic bricks can be fashioned from cornstarch and flour. When four cups of water are boiling briskly, add one cup of salt and one cup of flour and half as much cornstarch mixed together with a little cold water. Boil until



clear. When cool, knead and then allow to dry in the air. It can be softened with water when used as clay is modeled, and can be used over and over again. If the bricks are given a coat of thin shellac they can be mortared together with glue and whiting. This mixture, also makes realistic stucco for a cardboard hacienda.

For Gesso, take 12 tablespoons whiting and mix with water until it resembles thick cream. Add 10 tablespoons of liquid glue and 1 tablespoon varnish, 3 tablespoons boiled linseed oil. Boil 10 minutes in a double boiler.



# PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

by

HAROLD R. RICE

*Critic Teacher of Student Teachers, U. of Cincinnati,  
Art Supervisor, Wyoming Public School System, Wyoming, Ohio*

## THE ART ENVELOPE

An excellent individual project with which to open the school year is presented in the 'Art Envelope'. Many times during the year the student is confronted with the need of a container in which to keep unfinished work, etc.

Each child should be supplied with a 9½" x 12½" heavy craft envelope with the flap opening on the long side. These can be obtained from any reliable paper house for about one cent each in quantities of five hundred or more. Teachers should combine their needs when ordering to obtain the quantity price.

With each pupil supplied, the problem of decorating the surface of the envelope arises. In considering the possible themes and applications of a design, the pupil must remember:

1. The envelope is to be used thruout the year, and therefore must not carry some seasonal or limited interest in the way of design.
2. The medium used in application should be one that will give satisfactory wear during that period.

Further, the envelope should be designed so as to be easily identified and can be delivered to the individual without delay. The envelope should carry

1. The word 'ART'. (excepting first grade)
2. The individual's NAME
3. The individual's ROW and SEAT NUMBER.

It might be well to have the row and seat number indicated in pencil. Should the pupil be assigned a different seat during the year, it will then be a simple matter to erase the old seat location.

With the above limitations and requirements, the pupil is now ready to take over his portion of the individual work. Unless the individual has some serious objection, all of the envelopes should carry the name, row, and seat number in the same place so as to make it easier for the assistant distributing the envelopes. At times it may be desirable to place this information on the back of the envelopes should it interfere with the lines of the design proper.

As to the types of design and their

arrangement, it is impossible to consider them all in this brief article. The child should not be limited to the type he or she can use as long as it meets with the previously stated requirements. There is no serious objection to limiting it to one phase of design such as an (1) all over pattern, (2) border, or (3) plaid however. Some teachers will prefer this method if following a course of study of graded levels.

## A FEW POSSIBILITIES

### (1) ART SYMBOL ALL OVER

As shown in figure one, the pupil will have lots of fun making a creative pattern using the materials used in Art as motifs. The pupil should create a 'unit' repeat first as explained in an earlier article published in this department. (Nov. 1937 JUNIOR ARTS AND ACTIVITIES)

### (2) ABSTRACT ALL OVER

Teachers wishing to introduce the use of abstract shapes will find that the Art envelope is an excellent problem for such work. Alrtho any number of good methods of presentation are possible, a simplified method for beginning grades is as follows:

... supply each child with squared paper, preferably ½" squares. From this the child is to cut the following:

- (A) One large and one small circle
- (B) One long rectangle
- (C) One short rectangle
- (D) One small and one large square
- (E) One medium sized triangle

With these the pupil is to create an 'interesting' abstract design unit. This is done by using any number or all of the shapes. One is placed beside another, perhaps overlapping several pieces to 'tie the design together'. Each child should be supplied with a sheet of dark paper, preferably black. It is then a simple matter to arrange the design on this contrasting background. Once a suitable design is formed, a master pattern is made. From this pattern the all over is placed onto the envelope. (SEE FIG. 2)

### (3) BORDERS

Any number of simple borders are possible. An 'abstract' border pattern is

always good taste. Should the pupil wish a more 'concrete' theme for his unit, care must be taken to prevent the 'interest' overpowering the 'Art principles'. Any simplified pictorial design is suitable if it adheres to the simple rulings of art principles. (Fig. 3)

### (4) PLAIDS

Beginning children may find it difficult to create a suitable pattern thru some of the above suggested methods or themes. However every youngster thrills at the first lesson in plaids. A more detailed discussion of this phase of Art will appear in a future article soon. (Fig. 4)

### (5)

#### SYMBOL ALL OVER or BORDER

Of course the ever present '7 symbols' mentioned in previous articles are always excellent aids for the creative mind in making a suitable design. (Fig. 5)

Teachers of the lower grades will probably eliminate the use of the word 'ART' as part of the design. This may prove a little difficult for the beginning student. Children of the second grade level and above will have no difficulty in this phase of the work however.

Beginning children may be unable to write their name. The fact that it is needed on the envelope is an aid in creating that desirable 'early urge'.

Crayon will prove to be the best medium in applying the designs to the envelope. A good crayon will adhere to the kraft envelope very nicely and will remain fresh thruout the year.

Perhaps one of the most important factors that should be brought out in the pupils' experience is that the 'Art Envelope' is MORE than just the first problem of the year, but rather, one that they will be seeing constantly. For this reason it should represent their very best. PRIDE should be an objective in the minds of every child when starting the new year of many happy experiences in ART.

Next month: Conquering Perspective.

Teachers are invited to write the author of this series of articles, stating the type of work they would like to see in future articles. The author will try to meet as many requests as possible.





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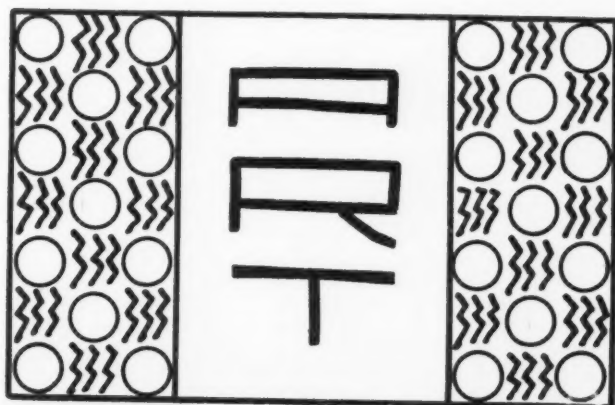
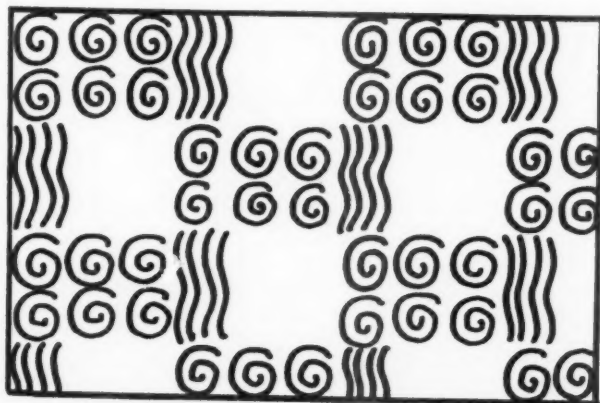
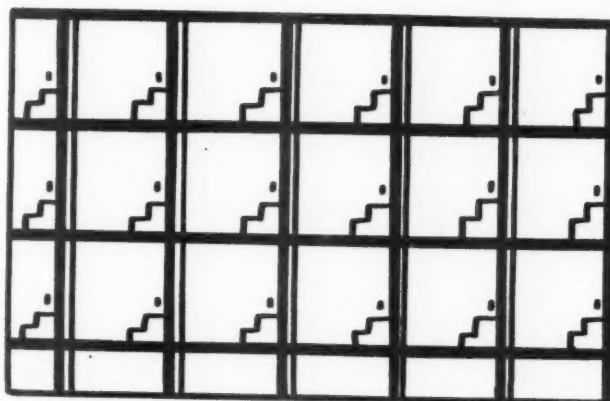
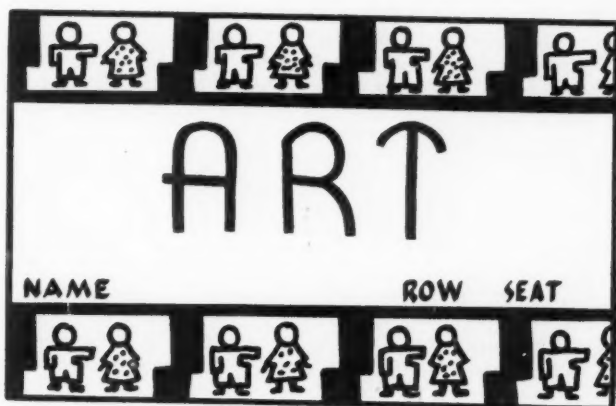
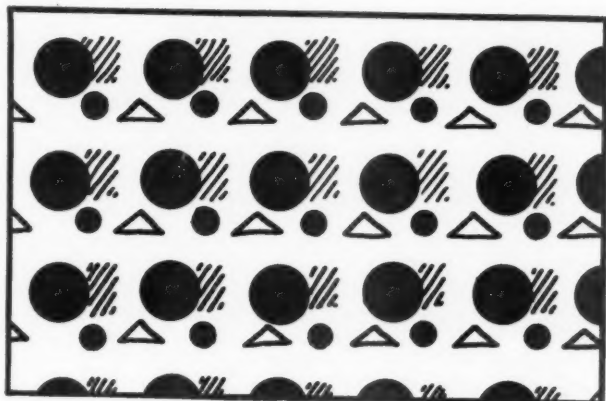
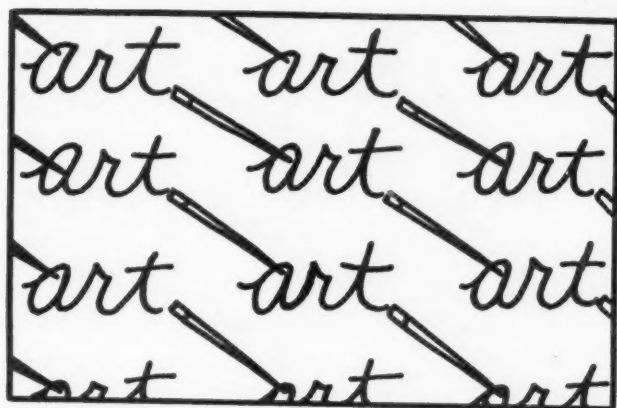
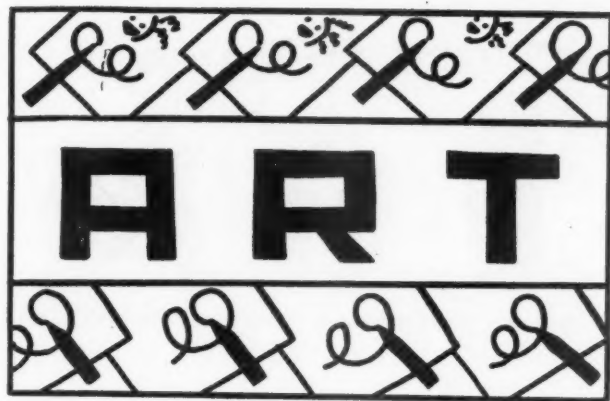
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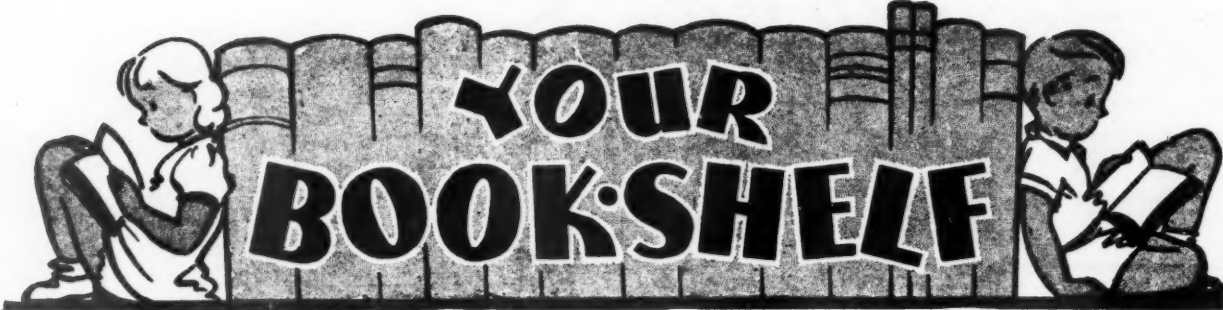
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# YOUR BOOKSHELF

"We assimilate knowledge less through our intellects than our temperaments, and a young person can by no effort look through the eyes of an older."

—James Stephens.

The authors of "Safety Every Day" by Herbert J. Stack and Esther Z. Schwartz, share the real interests of children in the songs, dramatizations, games, and other activities selected to make the Safety Program in Primary Grades a play-time during each month of the school year. Its chief recommendations as a guide to teaching children the dangers of the street, is the positive, not negative, way in which the lesson stories are given. Twenty-seven true photographs of eager little children learning about safety are excellent visual aids to the teacher and will prove to be an incentive to the little folks to be careful. Children are always interested in the doings of other children, and in this book are pictures of real children doing real things.

There are drills which may be used with the traffic light project shown on page 17 and a Safety Play which will help to make the city streets safe for both Jimmy Careful and Tommy Careless. Though written for primary grades the suggestions for things to do at the end of each chapter can well be adapted to work in higher grades. (Noble and Noble, Publishers, Inc.—\$.80)

"Little Elephant's Picnic," by Heluiz Washburne is a colorful little book telling how Little Elephant was thrilled at the prospect of a picnic in the park. The children who read it, or hear it read, will also thrill over his fast-moving adventures. They will grow hungry along with him at the mention of warm spicy gingerbread, and of pancakes all covered with butter and syrup, to say nothing of the tooth-some treasures in the heavy lunch basket, and the golden custard pie in the hatbox. They too, like Little Elephant, will be unhappy when poor old Grandpa Elephant almost misses the car and mislays the custard pie. They will learn how useful an elephant trunk can be to hold a box and to catch a fish! A picnic just wouldn't be a picnic without ants and maybe a little rain. These are not left out in the story. In fact, all in all, the story is quite as good as the

picnic, and Little Elephant, Mother and Father Elephant and Grandpa Elephant each said they had never had such a good picnic. Miss Jean McConnell has drawn pictures of Little Elephant before in two other books, but in this one she shows him in his best white sailor suit. Father Elephant's new checked cap and striped tusks are truly wonderful.

(Albert Whitman & Co.—\$1.00)

Three little girls who live in Sweden and who wear red dresses with big white dots, meet a little old woman and carry her firewood for her. The dresses are new when the story starts, but are dirty and torn and no longer new when it ends. "Flicka, Ricka, Dicka and the New Dotted Dresses," by Maj. Lindman is made more attractive by the colored full page illustrations throughout. It brings home to the child in charming style, that it is well to help others in every way.

(Albert Whitman & Co.—\$1.00)

For the primary teacher who plans on carrying out the unit on housing—"Our Home," by Waddell, Nemec, and Bush will prove most useful in correlating reading with the building activities. There is a house plan and stories about the building of a home from the time a hole is dug in the ground for the basement until the house is done. A farmhouse is made over and the way the farm helps to furnish food and clothes, and how the city is needed, too, is included. (The Macmillan Co.)

Another book which will inspire the children to build a playhouse is "Chips and Little Chips," by Ruth and Harrop A. Freeman.

All the tools needed in building are shown in pictures, and there is a pictorial "Carpenter's Song" at the very beginning. At the very end is a picture of Little Chips' playhouse with its path to the door, and the good advice to "always do the best you can."

(Albert Whitman—\$.75)

First grade children should be acquainted with one new story each week. Stories are good for them; nursery tales are the first kind of story to appeal to children, and stories that call attention to the human-like qualities of

animals. In "I Know A Story" the teacher will find all the old classics, The Gingerbread Boy, The Three Bears, The Straw Ox, the Three Billy Goats Gruff, and Little Red Riding Hood. In connection with the housing unit, the children will rejoice when foolish Mr. Vinegar who looked and looked and looked for a house when his glass house was broken, finally discovers Mrs. Vinegar has another glass house. The colored illustrations are delightful. (Row, Peterson and Co. The Wonder Story Books.)

The teacher who tries to carry out an activity program will find that "Adventuring in Art," by Kathryn Dean Lee, fills a long felt need for art material. The idea of the relations of the arts is introduced; lines, forms, and colors in drawing and painting are compared with the tone beats of music, the stressed syllables in poetry and the rhythmic steps of the dance. The history of design, rules for applying design so the decoration is made to fit a definite shape, to create a border, or to cover the entire area of textiles or other surfaces, are given. It shows how to make a color wheel and relate hues seen in nature with color charts, how to letter, how to draw portraits, and how to paint landscapes. Lessons on art appreciation are also included.

(D. Appleton-Century Co.—\$1.68)

Mexico, Guatemala, and the great Southwest are becoming increasingly popular from the viewpoint of the arts. "Modern Primitive Arts," by Catherine Oglesby, is written by one born in the Southwest and familiar at first hand, with all its handicrafts. While it gives photographs and copies of authentic designs from primitive Indian work, the great charm of the book lies in the fascinating accounts of the combination of modern and ancient ways of living by which the Indian tries to keep pace with a civilization different from his own. She explains how the Indian has woven the story of his life into basket and blanket, molded it into clay bowls, or hammered it into metal. The book tells how to distinguish the genuine art when buying articles made by the Indians and lists the ceremonies, fiestas and markets which will prove of interest to the traveler.

(McGraw-Hill Book Co., Inc.—\$3.00)

# THE TRAFFIC LIGHT

*As to school you walk,  
the green says "Go!"*

*But never cross streets  
when the red says "No!"*

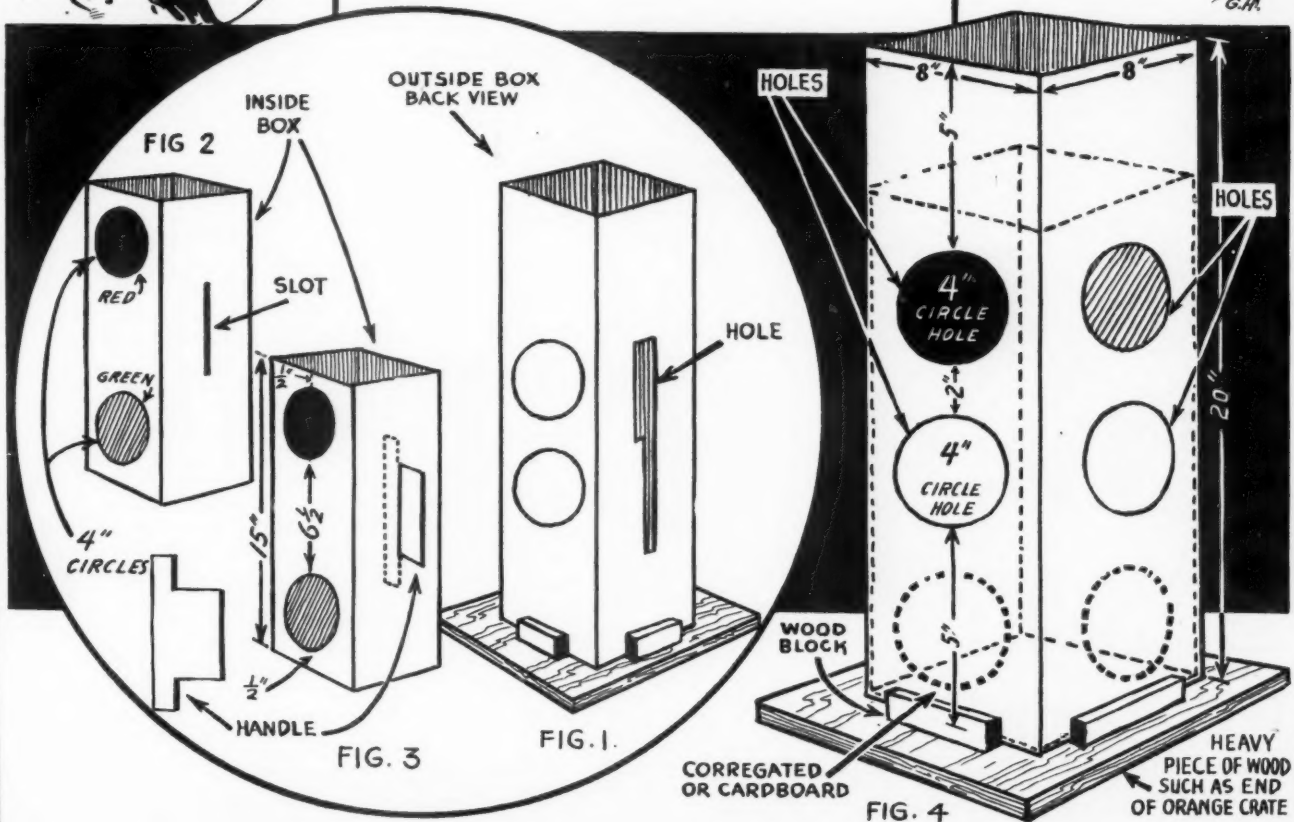
**How to make:** Fashion the outside box following the dimensions as shown below. Cut two holes as in Fig. I, on each of 3 sides. Cut slot on fourth side.

Fasten to the base by bracing cardboard against small wooden blocks glued on the outside of the cardboard box.

Make another box slightly smaller (see Fig. II for dimensions.) Paint colored circles on the 3 sides. Cut a slot on the fourth side. Make the colored circles the same size as the holes in Fig. I and place the circles as indicated by the dotted lines in Fig. IV which shows the completed light.

Cut a handle of cardboard and push through slot from inside. Have it fit snugly and insert after smaller box is placed inside the larger one.

**Way to Use:** The handle is down to show the red light in the opening. Pull up the handle and rest in notch to raise the green light to the bottom hole. The inner box is short enough to allow space for it to be moved up and down without the top projecting over the edge of the larger box, so one color at a time can be shown. (For a Traffic Light Game, see "Safety Everyday" published by Noble and Noble, reviewed on page 38.





# THE GRAIN HARVEST

China and Egypt both claim wheat as their gift to the world. The ancient wheat civilizations, however, have given place to the vast fields of our own continent. Spaniards following Columbus brought wheat grains in their pockets and the first wheat among the colonists was cultivated in Virginia in 1618. "Wheaten bread" appeared only on the tables of the wealthy, black bread being eaten by the servants. Maryland had shipyards and fast sailing clippers so obtained the trade of the Indies and soon sent her rich crops and the products of her flour mills to the east and westward to the Ohio River. The missionaries planted wheat in California and Canada, and at present, one-third of the farms in the United States grow wheat.

There are six types of wheat (a) Common wheat, of great importance commercially because it is used in bread making. (b) Durum wheat grown in drier regions east of the Rockies and made into flour for macaroni and spaghetti. (c) Hard spring wheat sown in dry areas and harvested in early fall. (d) Hard winter wheat sown in the fall and harvested the following summer. (e) Soft winter wheat. (f) Club wheat grown in the Rockies and in the Pacific Coast States.

Barley is the most ancient of all, being described in the Bible. The first medium of barter used by the Phoenicians was so many measures of barley. The United States now ranks second in its production. It was the chief bread stuff of the older countries but is now mainly used for breakfast foods and for bread when mixed with wheat flour. Much of our barley is exported for malting; pearled barley is used in soups and for food for infants and invalids.

Oats were not known to the ancient Greeks, Romans, or Egyptians. The eastern colonists first cultivated them in the United States and the Western Movement carried them across the Appalachians. Oat crops expanded as canals, national roads, and railroads made their production profitable. Cheap land, low taxes, and plenty of work for all who wished to work made the Corn Belt where oats were also grown, a favorite settling place. Revolution, hard times, and the potato famine in Europe brought a million Germans and a million Irish to America. They raised oats on their farms because oat bread and porridge had been used in the northern European countries and in the British Isles. Oatmeal and rolled oats give warmth in winter so we find oats ranking third in the United States which produces one-fourth of the World's supply.

Rye is perhaps the youngest of all the grains as no mention of it is found

in the literature of the older nations. Its production is low in this country. Much of its crop is exported. The pioneers brought it with them from Europe. The Dutch were the first cultivators; as wheat did not grow well in New England, they used corn and rye flour for their cakes and breads. Rye is of especial importance where soil erosion occurs. Rye straw furnishes most of our straw hats.

From sixty to seventy per cent of the world's crops of corn are grown in the U. S. Most of this is fed to stock as corn contains much starch and oil which fattens the stock quickly. A small part is put in the silo for feed for cattle and sheep. Dent corn is the most important type; flint corn is grown where summers are short, while sweet corn is grown for table use and commercial canning. Popcorn, is raised mainly in Iowa and Missouri. Corn is shelled when shipped which saves the freight on the cobs. (For by-products see chart in Sept., '38 issue of Junior Arts and Activities.)

The westward flowing rivers helped the Corn Belt to market its products and after the War of 1812 the vast crops of the West made our country more important in the eyes of Europe. Iron took on a new value being needed for the building of railroads which gained the trade of the rapidly growing West. Merchandise was brought to Chicago from New York by way of the Erie Canal and grain was taken back. A canal from Chicago to the Mississippi carried grain to the south and to the lake ports. Steamboats running between St. Louis and New Orleans made these cities grow and Chicago became a great grain post. It took three months to get a cargo to New Orleans from Pittsburgh. Corn became valuable as a food for hogs, and Texas cowboys drove their steers to Ohio to be fattened on their corn.

Chicago has now become the food center of the world. To cross from Missouri to the Pacific took six months by covered wagon; now, by rail it takes four days. With the coming of the railroad, corn, hogs and cattle were shipped east in great quantities and numbers. Up to 1928, all panics in the United States were helped by a huge crop of corn or wheat which brought in gold from other parts of the world.

When our Republic was founded, Thomas Jefferson hoped it would be an agricultural democracy; in fact, most of the people were farmers. As factories brought people off the farms they began to plan better conditions; schools were established in rural dis-

tricts and inventions appeared in great numbers. Among these inventions was the reaper. The successive steps in the method of harvesting were:

1. The Egyptians used a stone sickle, afterwards made with a hook-shaped knife of metal.

2. The scythe was a longer knife attached to a curved handle so the worker could stand erect. This cut half an acre a day.

3. The cradle with a light frame of wood attached to the scythe with a row of long teeth parallel with the blade. This cut two acres a day.

4. The early reaper cut ten acres a day.

5. The self-binder packed, wrapped, and tied the grain with twine.

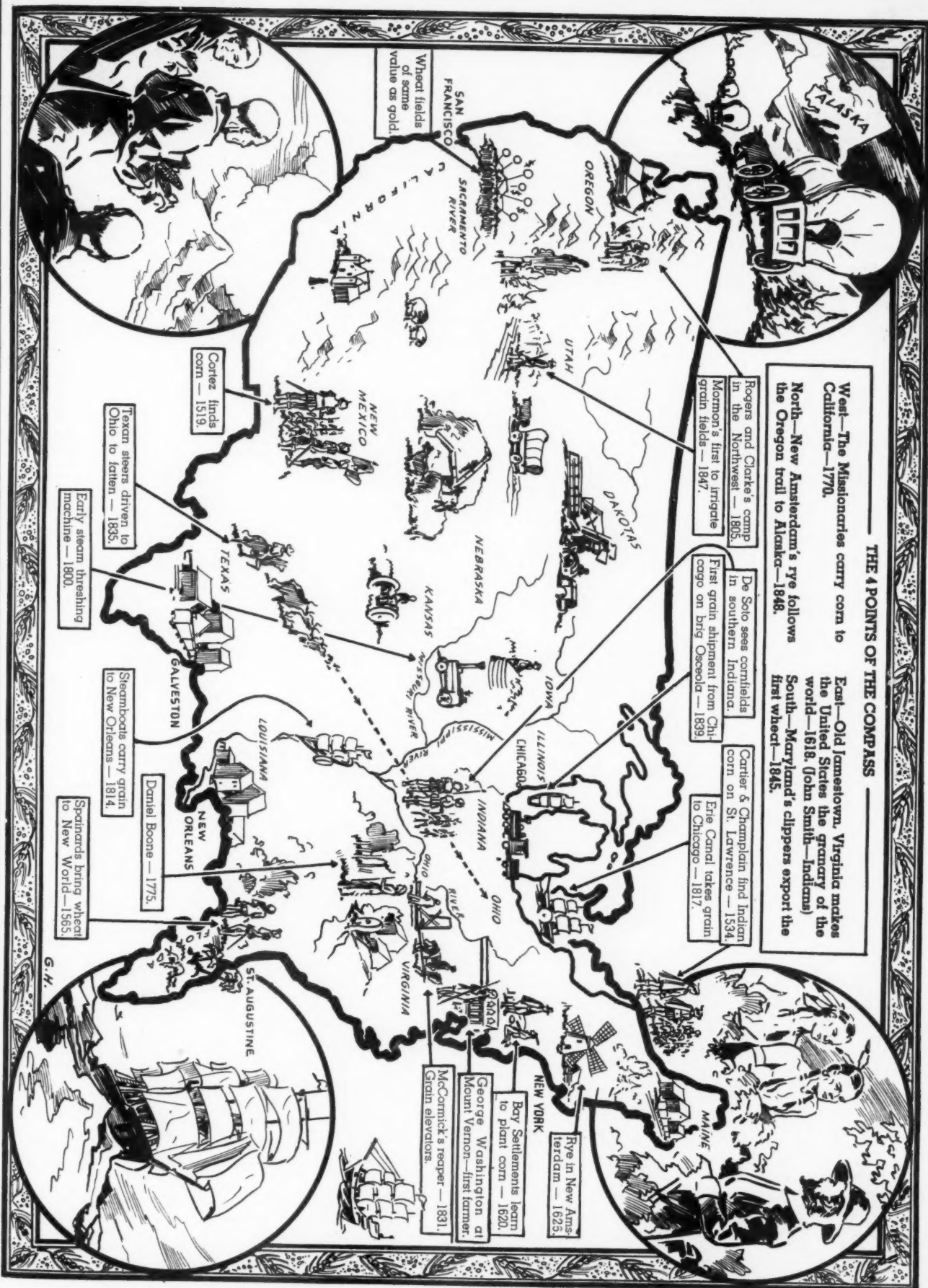
6. Combine which cuts, binds, threshes, and sacks grain at one operation. These later inventions were all based on the McCormick reaper. *Threshing:* From beating the grain with stones, the flail was used, two sticks fastened together with a leather thong. Grain was thrown up in baskets during a high wind to carry off the chaff. Then came the horse power threshing machines with a fanning mill. The steam threshing machine followed with a straw stacker and chaff, dust, and weed seeds were removed. The combine where the threshed grain is winnowed by a revolving fan also dumps the grain off a traveling belt into a sack which is sewn up by machinery as the last operation of the threshing.

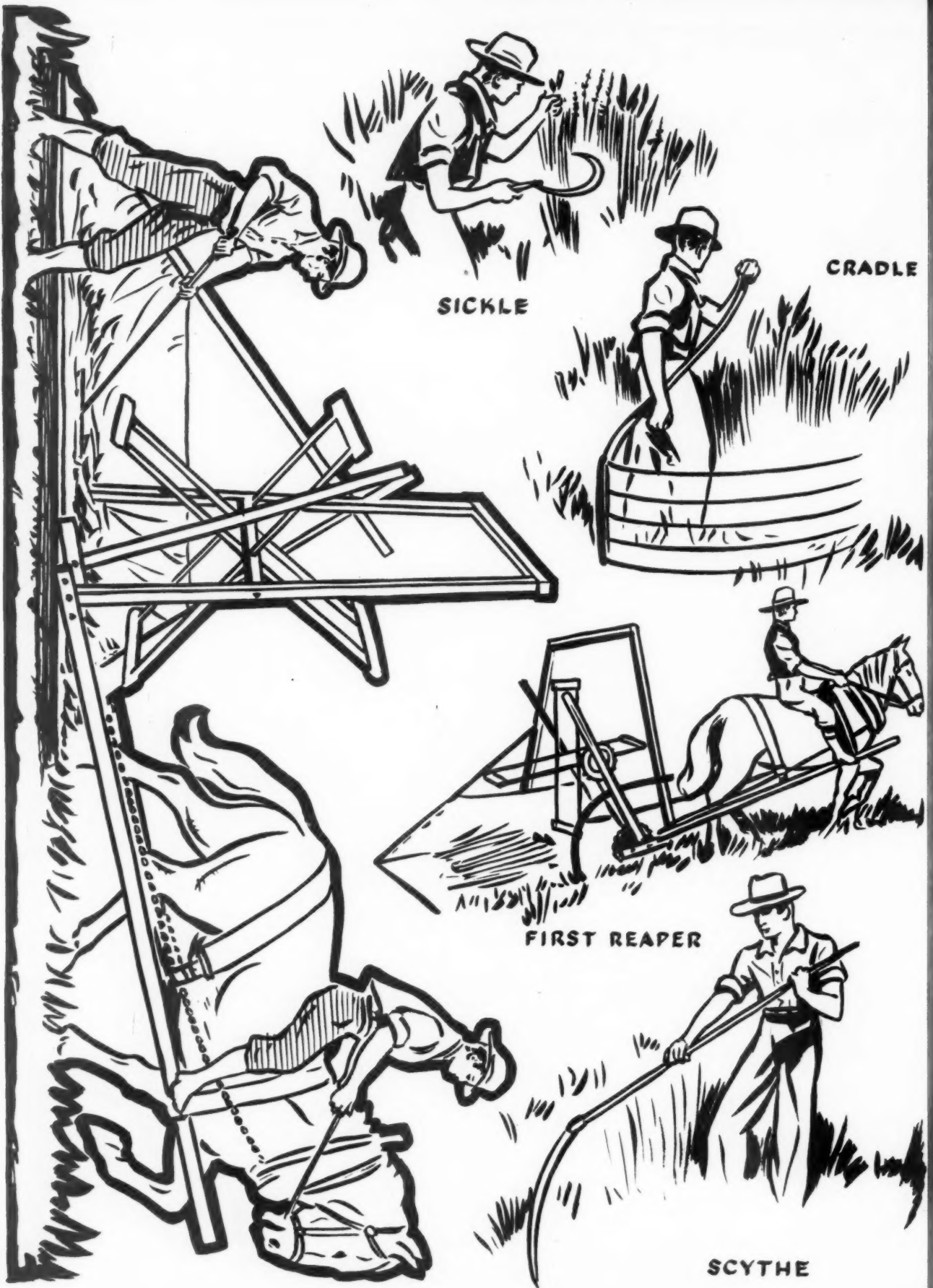
President Washington had first requested a Bureau of Agriculture. On the recommendation of President Lincoln it was established. Originally distributing free seeds it now has thousands of duties dealing with rural living and economics. "Back-to-the-ownership-of-the-land" is one of the chief issues of our times.

Culminating activities may be a frieze showing the progress made in harvesting grain, or booklets showing harvest scenes. Grain seeds can be collected in small bottles and labeled and mounted on a chart. Weed seeds might also be bottled with explanations of why they are objectionable and the method of eradication. Make a pictorial cereal map by placing pictured designs showing how grain traveled with the pioneers from the East, to the West, South, and North.

Send for: Chart showing cross section of a grain of wheat with explanations, to International Milling Co., Educational Service Dept., Minneapolis, Minn., 1100 Flour Exchange. Write to the International Harvester Co. of America, Chicago, Ill. for bulletins.









PILGRIM METHOD



INDIANS PREPARING GRAIN



EARLY STEAM THRESHING MACHINE



FILLING FLOUR BAGS



WHERE FLOUR IS SEPARATED FROM THE BRAN

MODERN COMBINE



GRAIN ELEVATORS







# RAIN FOR THE CORN

*The Indian Harvest Fiesta*



In the study of corn, one finds it the staple food of the American Indians and pioneers. It is strictly an American plant, called Maize or Indian corn because it was given to the first settlers by the Indians. It was known to the ancient Aztecs; and the story of its origin, even before the time of the Aztecs, tells of a tall, wild grass which became red, blue, yellow and white when cultivated. With still more cultivation these wild ears grew larger. The American Indian has several corn myths. One relates how the seed, dead when placed in the ground, was resurrected in beauty in the form of a handsome youth. This is the story taken by Longfellow in his "Hiawatha." The legend of the Southwest is that of a youth who journeyed to the underground world to learn the secret of rain. Without rain there is no corn, so the Indians dance for rain; their dance is a prayer.

In their study of corn the children will enjoy creating a rhythm story dance, using the Indian Myths as a background. The Indians believe that to act out an event as they wish it to occur, is to make it happen. So they dance to sun, moon, and stars to send rain. This is why there are so many sounds of nature in their songs, and motions of animals in their dances, for animals were looked on as gods. This accounts for the totem pole in art, and animal stories in literature.

The dance told the legend in an acted scene and youths were educated by means of these pantomimes which were most important in the daily life of the tribe. For centuries the Pueblos and Hopi have danced for rain. When no rain comes, believing the gods are offended, the villagers chant along with the chants of the priests and the drums of the dancers. Their feet beat upon the baked earth and the gods are supposed to be reminded of rain by the thud of the drums. As the youths race from a spring in the desert, up the steep

side of the mesa, the rain is symbolized by the streaming of their hair in the wind.

The men and women form two lines facing each other. The little children bring up the ends of the lines so they can learn the steps. The Rain Priests, old men, lead these lines as they come from the kivas. Those coming from the summer kiva on the left side are painted brown; those from the right side, the winter kiva, are painted gray.

The two Priests hand a banner to two youths who fasten them to high poles on either side of the dancers. The banner is embroidered with rain symbols and decorated at the top with feathers, shells, beads, and a fox skin. Each line paces beneath the banners which wave back and forth to summon the rain. With eagle feathers in their hair and a fox skin on their backs, the men wear white rain streamers on their right leg and a rattle under their right knee. The women are in black with a shawl crossed over their shoulders and around their waist. On their flowing hair they wear a sky blue tablita or carved board, painted with symbols of the sun, moon, and stars which suggests the shape of the mesa and recalls its existence to the attention of the Rain Gods. They wave bunches of evergreen to the rhythms of the chant.

In and out of the lines of villagers go masked gods of those who are dead, dressed in dead corn husks and dried rabbit skins. The masks suggest the presence of supernatural beings. They are made of simple materials and are of crude workmanship, but the designs symbolic of rain are very colorful. The bodies of these dancers are painted with black and white stripes. They too, carry branches of spruce and, being very human gods, bring dolls to the girls and bows and arrows to the boys. After the dance they are thanked and asked to take a message back to the

Cloud Fathers and Mothers, to hurry the coming of the rain.

Rain comes suddenly in Mexico. It is strange but true, that rain almost always follows the dancing. September ushers in this festival season in Mexico where Harvest fiestas take place at Los Remedios, and at Acoma, New Mexico. Among the Arizona Pueblos the Basket Dance is given in September and the Hopi give their autumnal Snake Dance.

The Hopi priest sprinkles the sacred corn meal to the four points of the compass and trays filled with rattle snakes and meal make a plea for rain. This dance tells the story of the hero who sought the source of the Colorado River underground, learning the secret of curing a snake bite. The Hopi loves the snake like a brother and so never dies from snake bites. As the priest releases the snakes during the dance, they are sent to carry messages to the rain gods underground.

At each return of the harvest the people of the earth have laid their thank offerings on the altar of their gods. But in no land is this material expression of thanks as colorful or sincere as these primitive dances acted out in the "Almighty's Amphitheater" in the Southwest of our own country. This is the spirit in which the dances are given:

"Before me beautiful  
Behind me beautiful  
Over me beautiful  
Under me beautiful  
All around me beautiful."

—Navajo Chant

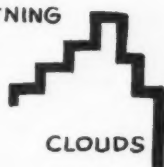
*Music:* Hymn to the Sun God, by Thurlow Lieurance, The Year of Dry Leaves; Fourth Movement (from Indian Suite) MacDowell; Invocation to the Sun God by Carlos Troyer; Rain in the Desert (Navajo) by J. A. Jeancon; American Indian Melodies, arr. by A. Farwell; Traditional Songs of the Zunas, by Carlos Troyer; Indian Action Songs, by Frances Densmore.



TABLITA



LIGHTNING



CLOUDS



MASK



CORN DANCE



INDIAN PIPE



RAINBOW CLOUDS

CORN RACE



TOM TOM



NECKLACE



RAIN FALLING

# LITTLE BLACK SAMBO

Cut Paper Poster



First tell the story of "Little Black Sambo." Give each child strips of tag-board and the patterns for the colored paste-ups. Have the patterns for the tiger and the tree on one sheet, and those for Sambo's clothes and the umbrella on another. Draw the poster in outline with black crayon. Place the patterns on red construction paper, mark around them and cut out carefully. Use yellow for the tiger, putting in the features and stripes with black crayon, the mouths with red. Palm leaves will be of green paper and the

trunks of the trees of brown. Sambo's coat must be cut from red paper, his umbrella from green. Do not forget to make his shoes purple with "crimson soles and crimson linings." This crimson can be indicated by strokes of red crayon on the poster background, at the top of shoes and beneath the shoes. Paste the colored pieces in place on the outlined figures.

Make this the basis of a lesson in free hand cutting. Fold a sheet of paper crosswise through the center and mark a curved edge for the umbrella.

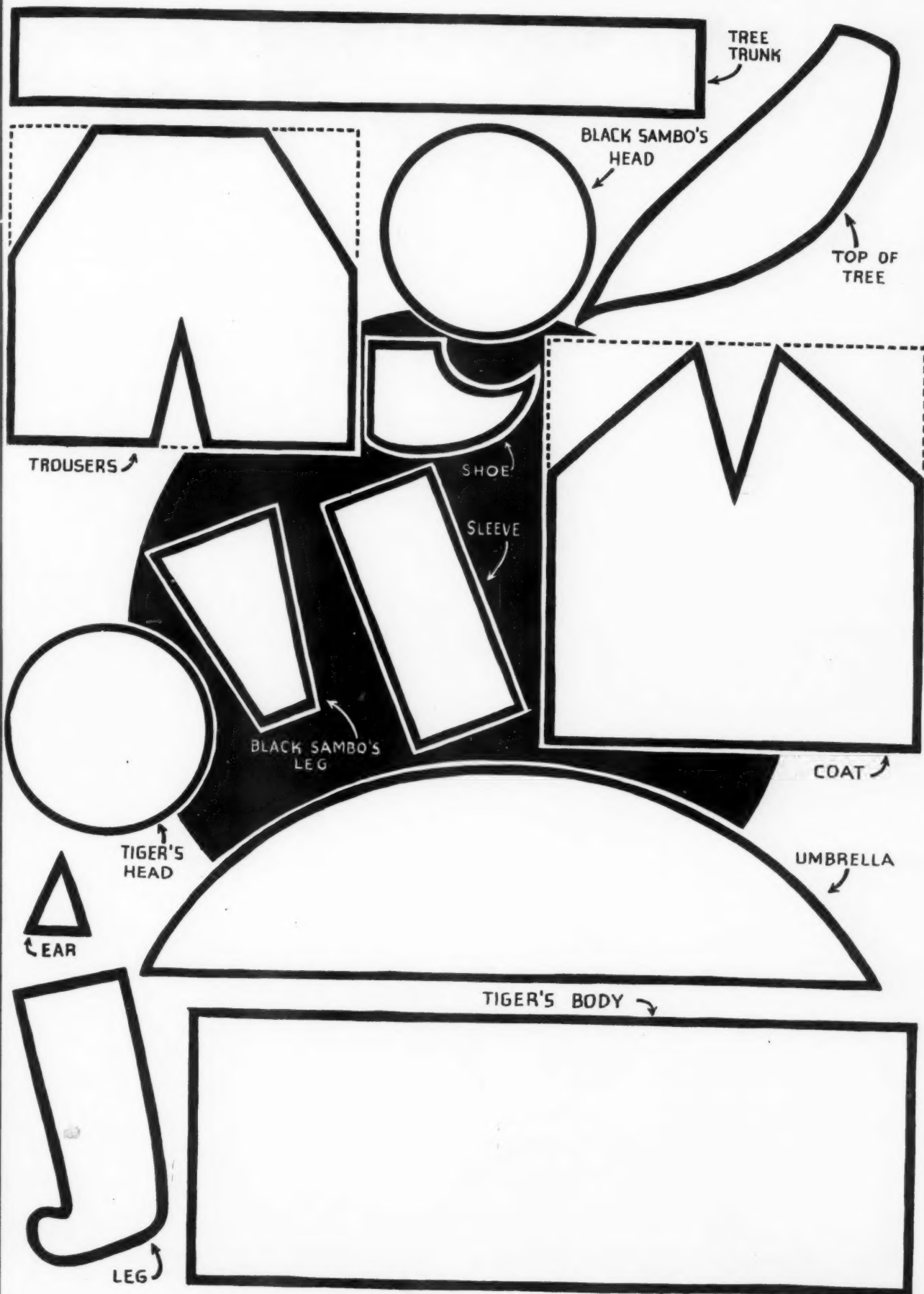
Cut along the curved edge. Open and cut in half. The remaining half will serve for palm leaves. The tree trunk, the tiger's body and the sleeves are rectangles. The trousers and coat are squares clipped to fit the body. Correlate with arithmetic and language lessons, the child learning such form words, as circular, rectangular, oval, shorter, longer, and flat, in dimensions.

If felt or bits of cloth, and raveled yarn for fur are used, a wall hanging can be made.





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# TREES

**For a Portfolio:** Keep these shapes of the masses in trees as reference in sketching a neighborhood tree. (1) The pine, cedar, and spruce are like the triangle. (2) The young apple tree, the palm, the orange tree, and the elm suggest the circle. (3) The maple, ash and locust fit into a square. (4) The poplar and hickory nut tree into a rectangle. (5) The oak resembles a half circle.

Make a poster of your favorite tree for a tree booklet. Gather leaves and either press and mount below the tree drawings, or draw a front and back view. Make borders of conventionalized trees or leaves.



APPLE



MAPLE



PINE



CEDAR



ASH



ELM



ORANGE



SPRUCE



POPLAR



LOCUST



HICKORY



PALM



OAK

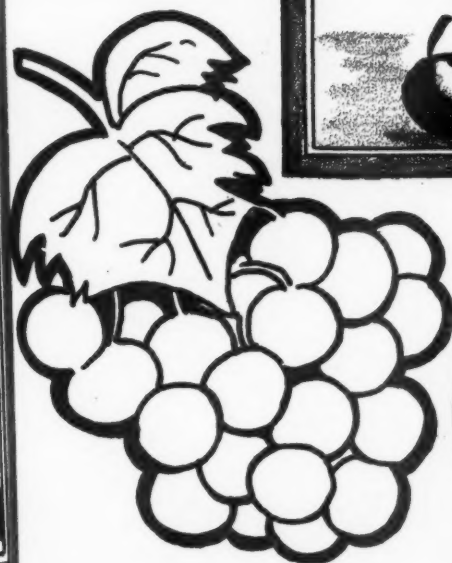
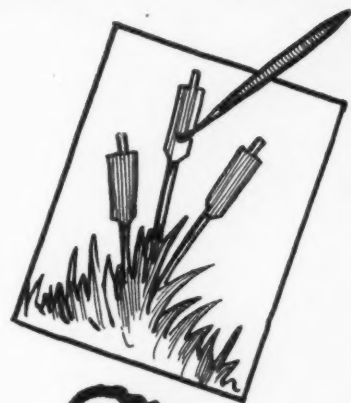
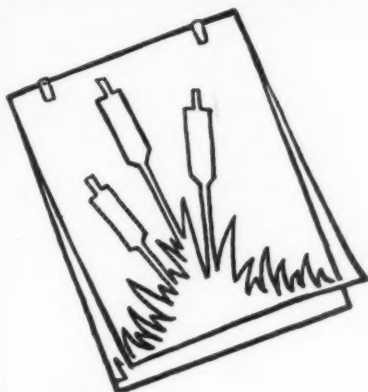


# CELLOPHANE PAINTING

Cellophane painting will add a new interest to design work for window decorations, wall hangings, booklet pages, etc.

Use either new or old cellophane that comes on many of the articles purchased in the stores.

Have the children make a sketch with pencil on drawing paper. A suggested motif for design would be fall leaves and flowers such as shown on this page. Then place the sketch under cellophane, fasten together with clips or tape, use water colors and first outline the design in black. Then paint in the inside colors. When the paint is dry, turn the cellophane over, it can be mounted on colored paper etc.





# TRAILS

*Making your school yard and surrounding neighborhood the science laboratory.*

The present tendency in curriculum making is toward teacher participation in determining the plan to be followed. But organizing a course of study in advance may interfere with free consideration of subjects which might interest the growing child and tends to pass over situations which call for solution at the moment. As different subjects no longer play separate roles, but are integrated into large centers of interest, or "areas of experience," program making must take the form of a long time plan rather than a ten minute recitation of factual matter.

The task of locating science lessons will be taken out of the teacher's hands if the children are allowed to plan their own work. This personal participation will lead to their discovery that science has potentialities for adventure and is not alone a series of facts to be learned and proved. While Science covers a study of actual things seen and heard and the causes for certain phenomena, it should also carry the child into a new world. It should provide an immediate field for both the exercise of the imagination and first hand experience. Poets have this gift of adding romance to reality and September is a month well loved by the poets. At the same time all weather has a certain effect on life which is closely related to science.

When we take a railroad journey, do we stop to think that we are following trails made by moccasined feet, by trappers and by pioneers with their pack horses? These trails led through dense forests and could have been easily lost unless some mark was left. The woodsman blazed the trees, chopping a piece of bark from certain trees to mark the trail. Boy Scouts have been taught not to injure the trees in our fast disappearing forests, so when they go into the woods they mark their trails with chalk marks and other signs. Children like to follow trails: so have the children go into the School yard or to other places in the immediate neighborhood, perhaps as they come to school or go home, and blaze a science trail. It is surprising how many things hitherto unnoticed, will excite curiosity if such a suggestion is made. If an odd pebble is picked up in play, encourage the child to mark it. The wise teacher plans her other community excursions in advance, but these observations are to be made by the child himself, "applying Sherlock Holmes' methods to the woods," as Dan Beard has advised.

Whenever the child sees something which he thinks would be worth investigation and study, he leaves a mark, or numbered tag, and brings the name



of the object to the classroom. When a sufficient number of subjects have been presented, the class votes on those they wish to study. The child may have marked a spider's web on the fence, a bird's nest in a tree, a tall weed, or flowers which need to be identified in a flower book. One child may be curious about a bird perching on a telegraph wire, a tell-tale animal or insect trail in the sand, dust, or snow. A milkweed seed blowing in the wind, a sparkling dew drop or shining icicle may disappear after being numbered, but they are marked in the chart to be voted on. Perhaps a child hears a hidden cricket chirp or a squirrel scolding an intruder in his hollow tree house and investigates; both are excellent means of teaching the ear to hear and the eye to see.

It is not advisable to make this a part of other excursions. It is never wise to allow children to have their interest distracted by too many activities. It is better to make the immediate neighborhood the science laboratory.

Boys will enjoy making little markers, the art class painting them with appropriate symbols after the manner of the Boy Scouts Patrol Emblems and merit badges.

Unconsciously the child develops the power of observation followed by the ability to choose wisely, and to organize his findings. In this way interest in science is held over a period of time, and discussions concerning the selections, create a better understanding between teacher and pupil. Another evaluation is the relating of the child's school life to outdoor life is such a way that appreciation of the things all about him will carry over into adult years. The habit of reading for information and ability to make an oral report will result.

Any community can be a challenging laboratory of science experience in-

teresting to children who are indifferent to the study of remote places. While the children take the initiative in these activities, the teacher must build the background, suggest, and guide. Books must be available for answering questions and solving problems arising from first-hand experiences to integrate and enrich the learning. Verified knowledge contributes much of adventure, enjoyment and understanding of the great outdoors, so encourage all grades to travel the trails.

The large neighborhood map drawn on the blackboard, or placed on the bulletin board where the findings are numbered, can also be used in observational geography in connection with a study of directions. The teacher might draw the map and the children help to choose the symbols to represent the things they want to show on the map. In primary grades they will thus gain geographical experiences that should help to give meaning to later map study in higher grades.

The idea of the map as a sign language will help them imagine distant regions. It might be well to have a direction symbol, as an arrow, pointing to North, East, South and West. Place these on the proper margins. Introduce the use of a scale, as one inch on the map represents one foot of actual measurement, therefore the scale is one inch to one foot.

This is an excellent way to teach safety. Mark the best routes to school in all directions and the location of the traffic lights. In this way the children become familiar with the things encountered outside because they have a mental picture of the things for which they stand.

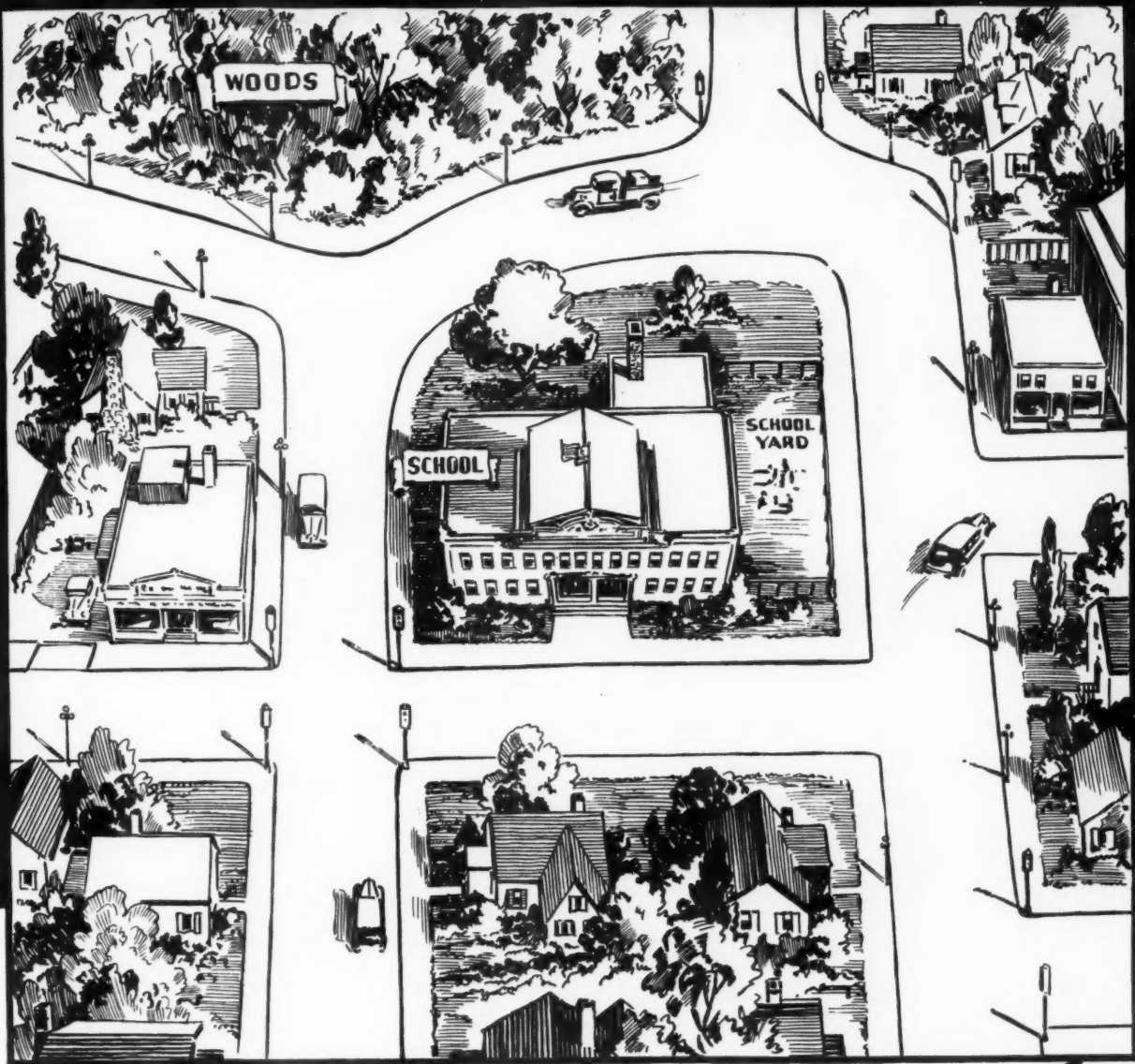
Instructional material and suitable references of instructional content for teachers of science—

#### *Books for Teachers:*

Science in the Elementary School, W. C. Croxtons—McGraw Hill—Macmillan-Handbook of Nature Study, Comstock — Elementary Science by Grades, Pershing & Peeples—"Nature Trails," Miscellaneous Publications, No. 21—American Museum of Natural History, N. Y.—Nature Study and Science for Intermediate Grades, G. H. Trafton. Nature's Wonderland Sellers, Longnecker and Eppler, Southern Pub. Co.

#### *Books for Pupils:*

Harpers Outdoor Book for Boys—J. H. Adams—Everyday Problems in Science — Pieper and Beauchamp, Scott, Foresmay & Co.—Wonders of Science—E. M. Tappan—Pathways in Science, Craig and Baldwin, Ginn & Co. The Story Book of Science, Fabre.



Map may be made on large sheets of wrapping paper in order to chart the findings. A large map may be made on blackboard, and used for a lesson in safety. Mark best routes to school from all directions, location of traffic lights etc. Markers can be whittled from soft wood or scroll-sawed into tiny totem-poles or other forms. Sharpen the end to stick in the ground; or they can be fastened by stickers to a convenient post or stone.



# HALL OF FAME

by

ISABELLA ANTHONY

Nampa, Idaho

*A project for Constitution Day, Presidents, Famous People etc.*

On University Heights, New York stands the Hall of Fame, built to perpetuate the names of great Americans. Every five years, names are selected by a vote of three-fifths of a College of Electors, from those who have been dead at least 25 years. The names may be submitted by any citizen of the United States.

Open the school year with a study of the great men who framed our Constitution and open the doors of a miniature Hall of Fame to show their pictures, along with articles, poems and other related material collected and pasted in scrapbooks which will hang beneath the corresponding doors of the hall. The pictures to be entered in the hall should be about  $2\frac{1}{2}$ "x3" or smaller. Small frames of dark construction paper, preferably black, are cut and pasted around the edge of pictures. On Constitution Day open the doors with appropriate reports of the occasion, and sketches of the leading men, thus making the event a "Play-like" or dramatic ceremony.

This body of men was considered one of the most remarkable ever assembled. On September 17, 1787, they completed the task for which they had gathered and the new Constitution was signed. While the last members were signing, Franklin referring to a painted sun behind the President's chair, said he had not, hitherto, been able to tell whether the sun was rising or setting, and concluded: "Now I have the happiness to know that it is a rising and not a setting sun."

Among the notable members of the convention were Washington, Randolph, and Madison from Virginia; Alexander Hamilton from New York; Benjamin Franklin and two Morris from Pennsylvania; John Rutledge and the two Pinkneys from South Carolina, and Roger Sherman from Connecticut; none were very young, all knew the evils of old European governments, and all were filled with a deep religious spirit. The high ideals of civil liberty expressed in the Constitution have been an inspiration to other nations, and have made patriotism a living force in our own nation. They are the only sure foundation for the future if our plan of representative government is to endure. The school curriculum should not neglect to include commemoration of such an achievement as the framing of the Constitution and the story of its origin, as a part of their

civic education program. Use current topics to further explain important points of our government with its checks and balance, such as the Supreme Court: Make a study of your state and city affairs. Hold the Convention in the classroom. Look up the famous "Federalist" papers written by Hamilton, Madison and John Jay which urged the adoption of the constitution. (see Framing of the Constitution of the United States, by M. Farrand, Yale University Press; Book of the Constitution by E. Singmaster, Doubleday Doran; Story of our Constitution, by E. M. Tappan, Lothrop Lee and Shepard.)

Make a frieze showing the signing of the Constitution and make posters of the leading figures attending the convention. A poster to hang beneath the central door of the Hall of Fame might contain these words from Poor Richard's Almanac: "The noblest question in the World is, What Good may I Do in It?"

The good citizen serves his country by wise behavior in situations of daily living, and the proper instruction for citizenship is more than a reiteration of a formal expression of loyalty to the nation. The pupil should understand its applications to life.

This project may continue through the year as the birthdays of both men and women who have contributed to our nation's cultural background are observed. The compartments may be labeled in turn: Literature (for authors); History (for Historical characters, as United States Presidents); Music (for musicians); or whatever

subject the collected pictures studied may represent.

**Directions for Making Hall of Fame**

Using the illustrated plan as a guide, draw the pattern of the front of the hall full size on wrapping paper. Cut out the door and window openings, then place on the beaver board and draw around outside of pattern and inside of openings. Cut out with key hole saw, saving the pieces from door openings for the doors.

From the wrapping paper, cut patterns for the door and window casings by cutting around openings. The casings are made from brown cardboard or Bristol board. The one inch cornices are also made of same material.

Draw in with brown crayon the boards and cleats on the doors and place dots of gilt to represent brass screws.

Swing the doors on brass hinges and fasten on little brass drawer pulls for handles.

Make the window panes of cellophane paper, marking them off with India ink.

The steps may be made either of cardboard or wooden blocks.

The trees in the illustration are made of beaver board and covered with colored saw dust.

The labels above the doors and Hall of Fame cut from heavy paste-board, pasted and bronzed in gold to give the effect of embossed letters.

Use the small light bulbs such as are on the large Christmas tree sets and place one in each compartment. If no electricity is available use flash lights and camouflage them with paper chimneys as in the photograph.







JAMES MADISON



ROGER SHERMAN



GOUVERNEUR MORRIS



ALEXANDER HAMILTON



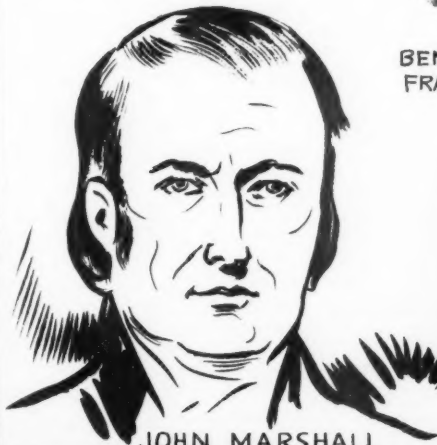
THOMAS JEFFERSON



BENJAMIN FRANKLIN



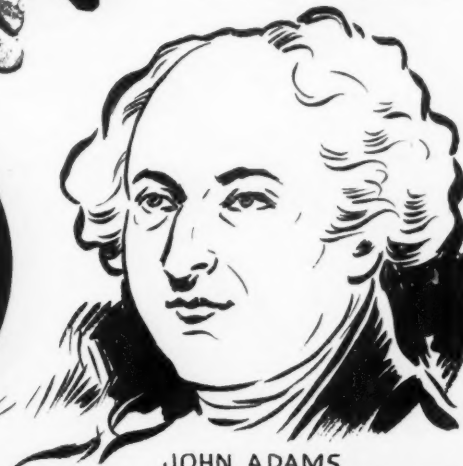
GEORGE WASHINGTON



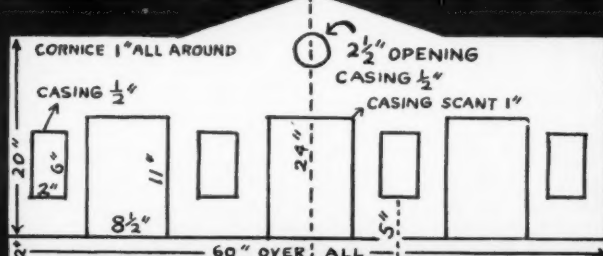
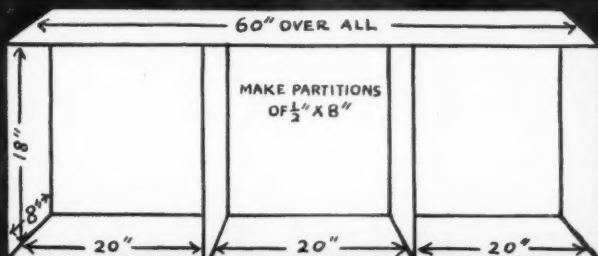
JOHN MARSHALL



OLIVER ELLSWORTH

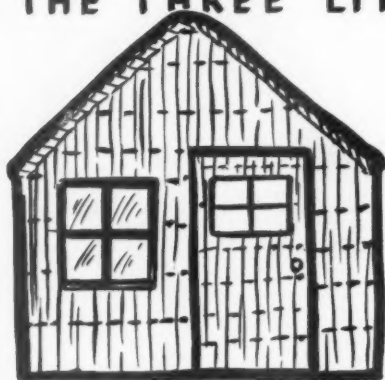


JOHN ADAMS



# SEATWORK

## THE THREE LITTLE PIGS BUILT THREE HOUSES



cut out the words and  
paste below the house  
which the words  
describe in strength  
and materials

BRICK

STRAW

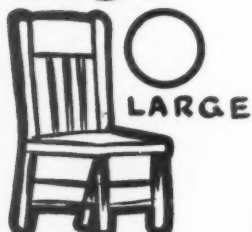
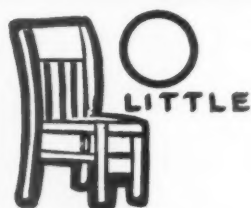
STICKS

STRONGER

STRONG

STRONGEST

## THE THREE BEARS



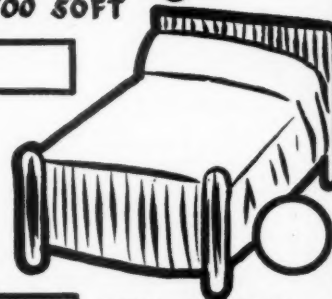
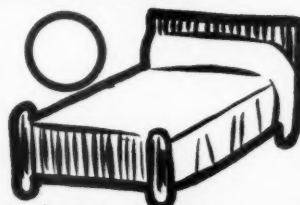
cut out the words (below) and paste beneath  
the 3 bears. The 3 bears are numbered. In  
the blank circles with the chairs and beds,  
print in the number of the bear to whom  
each chair and bed belong.

LITTLE

BIG

MIDDLE SIZE

TOO HARD



# SPELLING RECORD CALENDAR

Make booklet of colored construction paper with holes punched in top so the spelling sheets can be inserted, after they are graded. Paste the September sheet from the calendar on the cover, and the name and grade card beneath it. If narrow spelling slips are used the calendar may need to be drawn or a smaller one be marked off into squares.

The square for each day is colored according to the mark received, as, red for a perfect grade, yellow for an average grade, and green for a poor grade.



1939		SEPTEMBER				1939	
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.	
					1	2	
3	4	5	6	7	8	9	
10	11	12	13	14	15	16	
17	18	19	20	21	22	23	
24	25	26	27	28	29	30	



# Crepe Paper... ..STRING BOX

FIG.2



FIG.3

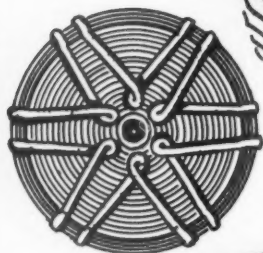


FIG.1



Many interesting designs can be worked out in covering an ice-cream carton to make a handy string box.

After selecting the colors to be used, cover the entire carton with one layer of crepe paper using the predominating color. This forms a base so that the white carton will not show through the corded strands.

Use black crepe paper for the lower section of the carton and jade green for the cover. (Fig. 1).

Apply paste to the carton itself (never to the paper directly) using the grain of the paper up and down (not crosswise). Stroke evenly and gently with fingers or cloth, working with the grain of the paper. To cover top and bottom of carton, cut the paper in circular design and apply the same way. (Working across the grain would stretch the paper all out of proportion).

Cut the crepe paper (across the grain) completely through the fold, in one inch widths and pull through the twister. (See illustrations).

Cover the bottom of the carton first. Leave the lid on the box which assists in keeping the rows evenly balanced.

Fig. 2. Start about one inch below lid and paste the end down flat, opening it about one inch to full width. Draw the paper to edge of lid and start the cording process, twisting the paper to a tight cord while working. Apply paste continuously and cover the entire surface with the selected colors.

In starting a new color or a new strand of the same color, observe the same principle in always opening the beginning of the strand to full width about one inch below the starting point; and draw the paper into the corded effect directly where the former strand was ended. This gives durability and prevents unraveling. Also, the work shows no patches or ridges when the object is completed.

Fig. 3. Cover the lid in the same way. Puncture a hole in the very center the size of the string one wishes to use in the box. It is a good idea to paste the opened starting end on top of the lid and bring the corded strand to the edge of the lid and work toward the center.

The design on the carton is a two tone effect of yellow and orange applied to resemble cording on a drum.

Paste is applied on the finished corded foundation in outline of the design to be used. The corded strands of contrasting color are then pasted securely to the carton.

Fig. 4. Stripes of various widths may be worked out in contrasting or harmonizing colors. Trimmings of tight braid using three one inch strands pulled through the twister and braided are most effective.

The carton may also be used for candies, cookies, buttons or sewing if desired. In this case it is not necessary to punch a hole in lid.



FIG.4

## CREPE PAPER RAFFIA — HOW TO MAKE IT

FIGURE 1: Crepe paper must be cut on the cross grain in order to stretch it through the twister. Draw pencil lines across the fold to cut it straight. Most articles require  $\frac{1}{2}$ " or 1" width of the paper.

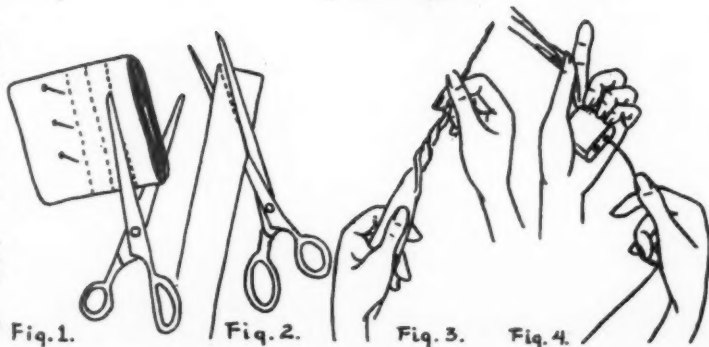
FIGURE 2: Cut starting end on the bias.

FIGURE 3: Pull bias end to its full length. Twist between the right thumb and first finger until it resembles a long needle.

FIGURE 4: Hold twister in palm of left hand, large holes to the left. Hold cut paper strands with a slight, yet firm pressure in the same hand between the thumb and first finger.

The right hand takes hold of the needle-like point which has been pulled through either of the smaller holes according to the size raffia desired. An even, gentle pull results in crepe paper raffia. Never jerk the paper.

The younger child may stretch the crepe paper before pulling it through the twister.





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- 8 Design . . The Application
- 9 Posters
- 10 Lettering and Booklet Making
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# Teacher's Corner

## NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department, ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, JUNIOR ARTS AND ACTIVITIES.

During the past year many teachers submitted their ideas and suggestions for this page, as well as many of the projects that have recently appeared. From the many letters we have received, I know our subscribers have found the suggestions very helpful.

We are very grateful for this co-operation. It has helped us build a more useful and helpful service to you.

### NATURE BOOKLETS

by

RUTH I. ANDERSON  
Harvard, Nebraska

An interesting project for the year is the making of a nature study book. Each month some particular thing from nature is studied. If it is something which can be pressed as leaves and flowers, this is done. Then a short story is written. Both are put inside the booklet which has an attractive cover made during art period. Some of the things which we studied and put in our booklets were: September goldenrod, October autumn leaves, November turkey feathers, pictures of December fir trees, and of January snow flakes.

### OUR NATURE CORNER

by

MRS. FRANK MACHEN  
Bellevue Highlands, Alabama City, Ala.

Youth is naturally curious. "What is that?" is the frequent query of my First Graders. So, I resorted to a new plan of teaching Nature. By setting aside a corner of our room, "Our Nature Corner" was started. The work of maintaining the corner was left to the pupils. They brought orange crates which they stood on end to serve as cabinets for our exhibits. The pupils were encouraged to bring to class anything that would interest others. They explained their findings to the class and the findings were identified and arranged in our improvised cabinets.

It is surprising the number of things that were brought in. They included leaves and barks of the various kinds of trees, wild flowers that bloom in

Autumn and Spring, egg masses, as goldenrod gall, etc., sprouting acorns, mosses and lichens, wasps and dirt-daubers' nests, cocoons, and birds' nests. We had a very interesting collection of nests including those of the English sparrow, wren, bluebird, mockingbird, cardinal, wood thrush, robin, brown thrasher, catbird, chipping sparrow, blue jay, and the nest of one hummingbird. Much more might be listed, but it is sufficient to say that the pupils enjoyed "Our Nature Corner" very much.

### HEALTH CHART

by

ROSALIND BERGMAN  
Granada, Minn.

A big problem is to get children to brush their teeth, so I started a room chart which proved a great success. I made a chart for each pupil. On the top I put the words: "CLEAN TEETH — JOIN THE PARADE" Next I drew spaces enough for a six week period on the top line of which I wrote: "MORNING" and on the bottom line: "NIGHT." Beneath each chart was the child's name. If the pupil brushed his teeth in the morning, he was allowed to put a white tooth drawn on white paper, in that space; for instance, Monday morning a white tooth would be pasted in the Monday space. If they failed to brush them a black tooth had to be pasted on. At the end of the period I averaged the number of white teeth. Those with average or above, were given little pins which I had obtained from the County nurse.

### HOME-MADE STENCILS

by

VERA M. JENNINGS  
Atlanta, Georgia

Here is a plan to reproduce pictures on the blackboard. Trace the outline of the picture on tissue paper. If the picture can not be seen through the tissue paper, hold it against a window pane and then draw.

If you have access to a sewing machine, remove both the thread and the bobbin, and with a large needle stitch carefully through the outline. Now the stencil is complete and you can readily fill in the details on the blackboard.

By this method you can make original large size drawings on paper. You can get all the details of your drawing complete before applying to the blackboard for the children.

### QUOTATION FOR THOUGHT

*Men may doubt what  
you say, but they will  
believe what you do.*

—ANON

### NEW SERIES OF FOLK DOLL PICTURES

So many teachers have admired the Morgan-Dillon collection of folk dolls that they have had a select group of twenty dolls, photographed both front and back views which makes it possible to study every detail in the tiny peasant-craft costumes.

Every doll picture has a historical and geographical background, because every original little figure was made in the country it represents. Native peasantry is responsible for the exquisite needlework, leather crafting, embroidery, lace wood carving, etc., in the costumes.

The color photographs in this group are so exacting in their reproduction of this authentic collection that teachers of all grades will find them useful. History, geography, art, folk song classics, social studies, home economics, sewing and costume designers for pageants, plays, puppet and marionette shows, etc., all find them useful.

Morgan-Dillon Company, 5154 N. Clark St., Chicago, Ill., publishers, are the producers of these color prints. They will send a FREE doll print to every teacher who sends in a request.

### ALPHABETICAL VACATION

Players sit in a circle. Someone begins the game by turning to his right hand neighbor and saying, "For my vacation I am going to Annapolis by automobile." Or he might say "... to Asia by airplane." He may name any place or means of transportation beginning with the letter "A."

The one addressed says, "What are you going to do there?" The answer might be, "Assemble animals," "Act aimlessly," "Ask alms," or anything else beginning with "A." The next player might go to Baltimore on a bicycle, the next to Cairo by canoe, and so on through the alphabet. Those who cannot answer quickly are ruled out. All remaining in the circle at the end of the game, or when time is called, are winners.

# BOOK MARKS

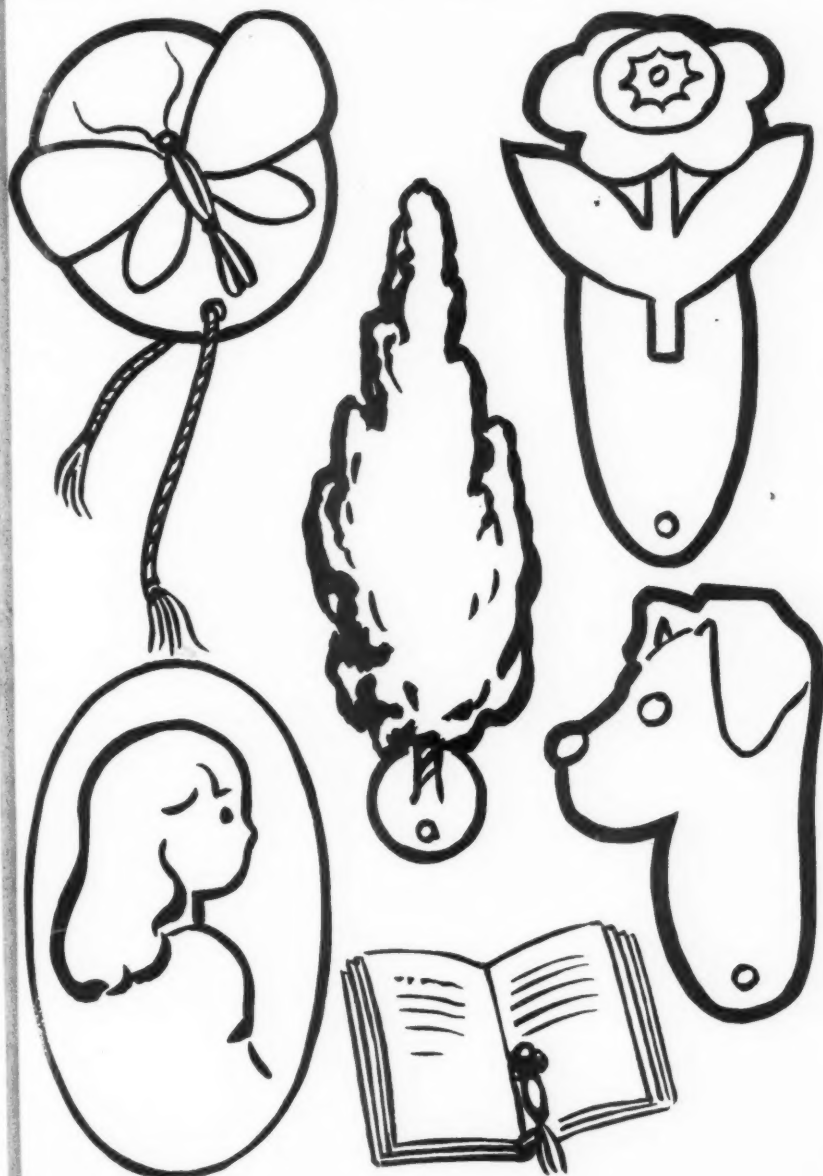
by  
ORDELLA J. WALKER  
Dennison, Minn.

A unique and interesting way to make book marks to be used as gifts or for the pupil's own use, is to use old kodak negatives. Those which are dark can be used just as they are. Cut them into fancy shapes, and paint the design with enamel.

More striking ones, however, are made by soaking a negative in warm water for a while until the gelatine solution can be scraped off. This leaves the negative transparent. Wipe dry and place under some heavy object for several hours to flatten, as they will tend to curl. The design is then placed under the negative and painted on.

The transparent Oriental Lacquer gives the best effect.

If one wishes to make the gift more colorful, a hole can be made with a paper punch near the bottom of the bookmark and a fancy cord or colored ribbon may be attached. Designs should be adapted to the season or the day which the gift commemorates, as leaves and fall flowers for a birthday gift at this season of the year and spring flowers or a butterfly for Easter or Mother's Day. Bookmarks are especially appropriate for Book Week and for Christmas gifts.



## Color Pictures of FOLK DOLLS



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• 20 Authentic full color reproductions of Peasant-crafted FOLK DOLLS. Each doll from which color pictures were made was imported from the land it represents. Teachers display these beautiful pictures for pupils to copy. A study of the pictures creates the child's desire to learn about customs and habits of foreign lands. Useful in history, geography, art, folk song work as well as social studies, home economics and costume designing for pageants, plays, puppets, marionettes, etc. Inspirational hand book filled with child helps, suggestions and detailed descriptions telling how to get the most out of your folk doll pictures is also available. Collection comprises pictures of 20 nations (front and back views) printed in 4 color process, not duplicating ink. Size 9"x10". Price \$1.50 postpaid when payment accompanies order. (Postage added on charge accounts.)

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This material is printed on one side of the sheet only. We offer it to you at a price so low that you can supply each child in your class. This material is of the same character as that contained in this issue.

## SUBJECTS

Seatwork—Rooms and Furniture  
Nunbo—Arithmetic Game  
Baby Panda—to cut out and join arms and legs.  
Transportation project

1. Air Transportation
2. Transportation Map
3. Transportation Scrap Book
4. Transportation in Other Lands
5. Small Diorama—Train and Airplane

Two type sheets of plans and suggestions.

Health Chart  
Three Bears, Poster  
Souht American Source Map

- 1, sheet, map
- 1, sheet illustrations of products to paste on map.

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## Junior Arts and Activities

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# VICTOR RECORD CORRELATIONS

Story-telling calls for training in speaking and much earnest effort to secure and hold the interest of the children. The busy teacher finds little time to study a story until it becomes her own, one of the requirements of good story-telling. For this reason the use of records is of great service to the teacher. None are more delightful and full of humor than those telling of Little Black Sambo's adventures in Jungle Land. There are three records in a portfolio whose cover will serve as a picture book; one story is about the well-known red coat, blue trousers, and green umbrella which Little Sambo lost and then found, while the other tells about how he and Johnny Tommy got lost and were rescued by the Monkey People.

The action of the story is shown by jungle rhythms, and Little Black Sambo does just as the music says, or rather the music tells just what Little Sambo does and feels. The children, and "grown-ups" too, will go with him in spirit as he struts in his shoes with the "crimson soles and crimson linings" or falls down, down, down to the bottom of the pit. It would take a very accomplished story-teller to duplicate the delight expressed in his "Whoo-ee!" which follows each pleasant experience, or to represent the whimpers, sniffs, and growls of Tommy Johnny, the Bear, when things look dark.

The birds of the jungle twitter, the beasts roar, the monkeys chatter, and the sounds grow louder and louder as

the snarling tigers go round and round, faster and faster. No one can possibly resist the humor expressed in the telling and in the music. The children will be as pleased as Sambo's mother when she saw the melted butter, all that was left of the tigers. Little Sambo ate one-hundred and sixty-nine pancakes made with the butter, and doubtless the children will demand as many recordings. This reminds one that there is learning in the counting which occurs in the course of the stories, though the hearers will be unconscious of the educational feature thus introduced.

Other records which will prove helpful in carrying out the units in this issue are:

Mistress Mary's Garden—22134.  
Goldilocks and the Three Bears—35853.  
Household Hints—Gingerbread Man (songs for children)—20618.  
Broom Dance—20448 — The Broom—22620.  
The Carpenters—25423.  
Work Shops—25424.  
Naming the Trees—19891.  
To the Fringed Gentian—24540.  
Trees—1198, 1525.  
Oats, Peas, Beans and Barley Grow (Singing games)—20214.  
Thread Follows the Needle—22760.  
Autumn Colors—22992.  
The Goldenrod is Waving—24539.  
Harvest Dance—25309.  
CHANT of the Snake Dancers—(Hopi) 20043, 24783.  
Golden September—25304.

## SEPTEMBER COLOR CHART

September is a month of gold and turquoise set off by the brown of weeds and the pearl of evening vapors. It is an excellent time to review last year's lessons on color by making posters to show the contrast and value of color. There is the deep gold of the Sunflower and Goldenrod, the pale yellow of butter and eggs and the orange of Bittersweet. The Aster, which means a star, shows the lavender of the twilight with a golden star at its center. The graceful lines of the Cattail contrast well with the stiffness of the Blossom stalk. Blue is found in Lobelias and cabbages. Wild carrot, and the spilling floss from Milkweed and Dandelions, as well as pale garden Dahlias fleck the month's warm hazy days in cooler white. Tan toadstools parade across the grass. Late grain in golden, redder in its gold when sheaved. The stubble is like burnt amber. Winter wheat just planted is a light green.

Match textile samples with autumn colors and make a chart listing hues high or low in value and intensity. A child gifted with a sense of humor and imagination will find Anna Botsford Comstock's suggestion in her "Handbook of Nature Study" an inspiration to make a fairy poster. She refers to the Golden Rod as a golden flower city where people live in families on top of green shingled houses set in rows along the street, and calls a tiny green bract a doorstep for the cup-like houses. In a poster there should be strong contrasts of color.

### Poems:

Flower Fairies in the Autumn, Baker Macmillan  
Lost: The Summer—R. M. Alden  
Fall Fashions—Thomas  
September—Helen Hunt Jackson  
Merry Autumn—Paul Laurence Dunbar  
Autumn Woods—Bryant